
Inventory of the John Edmunds Papers, [ca. 1930-ongoing]

Collection number: ARCHIVES EDMUNDS 1

The Music Library

University of California, Berkeley
Berkeley, California

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Descriptive Summary

Title: John Edmunds Papers,

Date (inclusive): [ca. 1930-ongoing]

Collection number: ARCHIVES EDMUNDS 1

Creator: Edmunds, John, 1913-

Extent: 27 boxes

Repository: The Music Library

Berkeley, California 94720-6000

Shelf location: For current information on the location of these materials, please consult the Library's online catalog.

Language: English

Provenance

Donor: Mrs. Vera Edmunds, Berkeley, wife of John Edmunds.

Date of gift: March 2, 1987.

Access

Collection is open for research.

Publication Rights

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Preferred Citation

[Identification of item], John Edmunds papers, ARCHIVES EDMUNDS 1, The Music Library, University of California, Berkeley.

Biography

Edmunds [St. Edmunds], John (b San Francisco, CA, 10 June 1913). Composer. He was educated at the University of California, at the Curtis Institute under Scalero, at Columbia University, and at Harvard (MA 1941); subsequently he studied privately in England with Arnold Goldsbrough and Thurston Dart. Among his awards are Joseph H. Bearn's Prize (1937), a Fulbright scholarship (1951), a grant from the Italian government (1954-6), a Folger Shakespeare Library grant (1967), a fellowship from the American Council of Learned Societies (1968), and a Guggenheim Fellowship (1969). He taught briefly at Syracuse University and at the University of California, Berkeley. From 1957 to 1961 he was in charge of the Americana collection in the New York Public Library. From 1968 to 1976 he worked in England, returning to San Francisco in 1977. He has concentrated on arranging and transcribing English song and poetry of the 17th century. *The Major Epoch of English Song* (1940-76) is an unpublished collection in 12 volumes of over 300 song arrangements for voice and piano, realized from the lute tablatures and figured basses, which seeks "to reassert the greatness of English song in that one great century -not as a mass of musicological data but as living music."

Edmunds is himself a songwriter of the first rank: Varhse noted his "happy combination of sensibility and technique," and other composers to have valued his work include Cowell, Rorem, Flanagan, and Bacon. English and Irish poetry have inspired most of his songs, especially Middle English poetry and the work of W. B. Yeats. His awareness of the past gives to many of his own works a special, otherworldly quality. Eight of the songs from *Hesperides* (1935-60) are built on ground basses as are his *Psalms of David* (1960), which includes "The Lord is my Shepherd" set to a 16th-century pavan rhythm (3/2+2/2+3/2).

His accompaniments seldom give way to swift flights of imagery, as do those of Bacon or Rorem, but they are nonetheless evocative. Edmunds's intensely lyrical songs dating from the 1930s such as "O love, how strangely sweet", "Weep you no more, sad fountains," "Why canst thou not," and "Take, o take" have become favorites of the repertory.

"The Isle of Portland" (1935, A. E. Housman), revised in 1978 as "The Star-filled Seas," is especially notable as representing Edmunds's sensitive declamation, as is "Instinctively, unwittingly" (Lewis) for its perfect polyphony; surpassing all others of Edmunds's songs is perhaps "The Drummer" (Hardy), a requiem for a young soldier.

After 1960 Edmunds wrote mainly choral works and ballets. In the early 1980s his attention centered on language, in a revision of Housman (unpublished), based on the poet's notebooks in the Library of Congress, and a study of Heinrich Heine (*The Firedrake*, MS 1982). In 1946, with his wife Beatrice Quickenden and a colleague, Leonard Ralston, Edmunds founded the Campion Society in San Francisco. Its main purpose was the presentation of songs in English. Until it is disbanded in 1953 its annual Festival of Unfamiliar Music at the San Francisco Museum of Modern Art and in recital halls throughout the Bay Area presented songs by Ives, Bacon, Diamond, Bowles, Nordoff, Chanler, Rorem, Thomson, Bernstein, and Pinkham.

WORKS

STAGE *The Pastoral Kingdom* (*The Shepherd's Maze*) (masque, Middle Eng.) nar, boys'/ female chorus, fl, va, kbd, perc, 1963, rev. 1974; *Dance Requiem* (*Choric Requiem*) (ballet on Renaissance and Baroque dance forms), 4 solo vv, chorus, org, perc, 1968; *Jehovah and the Ark* (children's ballet), nar, 2 pf, solo dancers, 1968, rev. 1973 as *The Voyage to Ararat*, collab. E. Bacon, rev. 1979 *The Book named the Governor* (7 dances, after T. Elyot), nar, 2 pf, 1974; *The Parliament of Fowls* (children's ballet), 1974, rev. 1976 as *Rookmaster*, collab. Bacon; *The Council of Rooks* (ballet), actors, dancers, pf/small orch, 1983-

CHORAL *The Sandison Hymnal*, 1957-62; *The Urban Muse* [after tunes of 1400-1700] (J. M. Neale, I. Watts, J. Ruskin, others), Bar, chorus, org, perc, 1965, rev. 1975 as *The Cities of Heaven and Earth*, speaker, chorus, org; *The Adams Book of Carols*, 1957-72; *Hymns Sacred and Profane* (Vaughan, J. Clare, Melville, others) [after tunes of 1400-1700], nar, Mez, chorus, org, perc, 1966, rev. 1975 as *The Praise of the Created World* 12 Choral Hymns and Carols, 1966; *A Son is Born* (Middle Eng.), 1967; *Carols at a Feast*, speaker, mixed chorus, kbd (1978); *Towards the Western Hills* (W. Wordsworth, D. Wordsworth, R. Bridges, I. Watts), male nar, female nar, mixed chorus, org, perc, 1984-

SONG SETS *The Curlew* (Yeats), 1935-6; *The Fortunate Isles* (Lydgate, Shakespeare, Dryden, others), 1935-60; *Greenbuds* (Housman), 1935-7; *Hesperides* (Herrick, Shakespeare, others), 50 songs, 1935-60 (1975), rev. 1983, incl. Oh love, how strangely sweet (Marston), *Instinctively, unwittingly* (Lewis), *The Starfilled Seas* (*The Isle of Portland*) (Housman), *Take, o take those lips away* (Shakespeare), *Weep you no more, sad fountains* (anon.), *Why canst thou not* (Danyel); *The Phases of the Moon* (Yeats), 1935-52 *The Faucon* (Middle Eng., Blake, Housman, Yeats, others), 24 songs, 1939-44 (1978), rev. 1983 [songs from previous collections]; *The Rising of the Sun* (Middle Eng.), 1939-60; *Coventry* (various), 1945-6; *The Tower* (Yeats), 1945-6; *Byzantium* (Yeats), 1948; *The Fair City* (Middle Eng.), 1958; 7 *Psalms of David*, Mez/Bar, pf, 1960, incl. *The Lord is my Shepherd*; *Boreas*, 32 songs, 1983, incl. *The Drummer* (Hardy) *Folksong arrs.*: *Fleur-de-lis*, 12 French songs, lv, pf, 1959-63; *A Williamsburg Songbook*, 18th century Virginian songs, 1964; *The Williamsburg Cycle*, 10 18th-century Virginian songs, S, Bar, B, obbl vv, insts, 1964; *The Parson's Farewell*, 12 American songs, lv, pf, 1936-65; *Die friesche Welt*, 24 German songs, lv, pf, 1958-65; *The Flowers of the Field* (American, Eng., Irish, Fr., Ger.), 64 songs, lv, pf, 1978 *Principal publishers*: Concordia, C.

Fischer, Lawson-Gould, R. D. Row, World Library of Sacred Music.

EDITIONS *Venetian Operatic Arias in the mid-17th Century*, 1956-76, Uk *The Major Epoch of English Song: the 17th Century from Dowland to Purcell*, 1940-76, Uk *The Garden of the Muses*(New York, 1985) Many arias, cantatas, and songs by J. S. Bach, A. Scarlatti, Vivaldi, and others; many other unpubd edns

WRITINGS with A. Mann: *Steps to Parnassus* (New York, 1943, rev. 2/1965 was *The Study of Counterpoint*) [part trans. of J. J. Fux: *Gradus ad Parnassum*, Vienna, 1725] with G. Boelzner: *Some Twentieth Century American Composers: a Selective Bibliography* (New York, 1959-60) *A General Report on the New York Public Library's Americana Music Collection and its Proposed Development in Lincoln Center for the Performing Arts*(New York, 1961)

JEANNE BEHREND

[Mr. Edmunds died in Berkeley, December 9, 1986].

Scope and Content

Related collection Ernst Bacon papers (ARCHIVES BACON 1); John Edmunds letters : to Cornel Adam Lengyel (ARCHIVES EDMUNDS-LENGYEL 1)

John Edmunds [St. Edmunds], b. San Francisco, b San Francisco, June 10, 1913; d Berkeley, December 9, 1986. *Memorabilia, literary and musical writings, musical compositions and arrangements, and tapes of musical performances.*

NB: Item no. 12 was removed and returned to Mrs. Vera Edmunds at her request. Additionally, the numbering of some items in this collection is irregular owing to the fact that a sizable portion of the collection arrived some six years after the original gift.

Items 1-25. **Part 1: Materials of a biographical and personal nature.**

Items 26-49. Part 2: Literary and musical writings of John Edmunds.

Items 50-61, 237Part 3: Published music of John Edmunds in this collection.

Items 62-122, **Part 4: Recordings of music by John Edmunds.**
221-224.

Items 123-165, 200
Part 5: Major musical compositions of John Edmunds.
232.

Items 166-183, ~~22~~Part 6: Arrangements of music "set by" John Edmunds listed by major composers.
236.

Items 184-185. **Part 7: Miscellaneous single songs.**

Items 186-193. **Part 8: Miscellaneous collections of songs.**

Items 194-198, ~~22~~Part 9: Miscellaneous notebooks with little or no music.

Items 199-216. Part 10: The Major Epoch of English Song (1940-1985).

Items 217-220, **Part 11: Miscellaneous materials that came with the John Edmunds Papers.**
225-227, 231,
233-235, 238-241.

Part I: Materials of a biographical and personal nature.

- item 1. a. Folder containing information pertaining to the acquisition of the *John Edmunds Papers* by the University of California Music Library.
 b. Appraisal by Burton Weiss (Serendipity Books) of Vera Edmunds' gift to the University of California, Berkeley. Spiral-bound photocopy.
 c. Appraisal by Burton Weiss (Serendipity Books) of Vera Edmunds' gift to the University of Wyoming. Spiral-bound photocopy.
- item 2. **Bibliography of the musical compositions, writings, and performances of John Edmunds (John St. Edmunds) entitled *Compositions, Including Folksong Settings and Editions of English and Italian Music, 1600-1750.***
- Additional Note**
- Towards the end of his life, before his final illness incapacitated him, Mr. Edmunds prepared this important bibliography of his life's work. This bibliography includes lengthy lists of works as well as examples of his music and copies of musical performances of his works. Mr. Edmunds states in the preface that his bibliography is not all inclusive, but details his principal achievements. Of critical importance to understanding this collection.
- a. Typescript, 5 leaves, cover dated " April, 1978." Lacks musical examples and copies of musical performances.
 b. Typescript (corrections by J.E. in ink), 5 leaves, cover dated " January, 1983." Lacks musical examples and copies of musical performances. Photocopy.
 c. Bound volume, 229 leaves, preface dated "Berkeley, California, 10 June 1983." Photocopy.
- item 3. **Personal journals of John Edmunds covering the period from September 24, 1962 through April 30, 1965. (Other journals have been deposited with the Library at the University of Wyoming). Bound notebooks, leaves not numbered, autograph hand.**
- Journal I, Sept. 24, 1962-Nov. 4, 1962.
 Journal II, Nov. 5, 1962-Dec. 8, 1962.
 Journal III, Dec. 9, 1962-Dec. 31, 1962.
 Journal IV, Jan. 1, 1963-Jan. 31, 1963.
 Journal IVa, July 25, 1971-Sept. 8, 1975; probably belongs to another series of journals.
 Journal V, Feb. 1, 1963-March 22, 1963.
 Journal VI, March 24, 1963-Sept. 3, 1963.
 Journal VII, June 20, 1963-Dec. 11, 1963.
 Journal VIII, Dec. 12, 1963-Feb. 22, 1964.
 Journal IX, Feb. 22, 1964-March 28, 1964.
 Journal X, March 29, 1964-May 11, 1964.
 Journal XI, May 11, 1964-June 28, 1964.
 Journal XII, July 2, 1964-April 30, 1965.
- item 4. **Additional diaries and calendars.**
- a. Appointment calendar for the year 1955. Small bound volume with a green cover. Bears the title page inscription "John Edmunds, Villa il Poderino, Via del Giuggiolo 4, Firenze." Contains daily entries about Mr. Edmunds's research trip to Italy.
 b. 1968 Calendar. Spiral-bound notebook containing a number of entries dating from June 6, 1968-Jan 19, 1969.
 c. 1985 diary. Bound notebook with a green cover containing a few scattered entries.
 d. Commonplace book (II). Bound notebook with a green marbled cover containing various quotes and comments.
 e. Record. Bound notebook with a gray cover containing entries dating from January 2, 1940-March 1 [?] 1943.
- item 5. **Graduation diplomas.**
- a. Harvard University, March 1, 1943; Master of Arts.
 b. Columbia University, June 1, 1954; Master of Library Science.
- item 6. **Twenty (20) student counterpoint and harmony exercises and essays, 1939-1953. Written for classes at the Curtis Institute of Music, Harvard University, and Columbia University. Among the professors were Rosario Scalero, Walter Piston, and G. Wallace Woodworth.**

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- item 7. Scrapbook containing items dated, 1942 through 1949. Large volume, green cover with the inscription "Scrap Book." 70 pages numbered in ink. Pages 36 through 69 are particularly important since they contain many programs of music and reviews associated with the musical activities of John Edmunds in the San Francisco Bay Area and in particular the Campion Society. Pages 1 through 35 are clippings from the *Christian Science Monitor* and the *Cornell Daily Sun* of short prose and poetry by Edmunds under various pseudonyms (among them Edmund Scott and Roger Challis).
- item 242. Photocopy of item #7.
- item 8. Scrapbook containing items dated, 1946 through 1950. Binder with a black cover, unnumbered leaves. An important scrapbook covering the musical activities of John Edmunds, particularly with the Campion Society and the Carmel Festival of Songs in English, in the San Francisco Bay Area. (See also item 22).
- item 243. Photocopy of item #8.
- item 9. Scrapbook containing items dated, 1951 through 1955. Binder with a brown cover. Unnumbered leaves. In particular covers the activities of the Campion Society in the San Francisco Bay Area. (See also item 22).
- item 244. Photocopy of item #9.
- item 10 a-b. Two scrapbooks containing items pertaining mostly to the Tchaikovsky Piano Competition in Moscow, April and May, 1962. Mr. Edmunds served as an American Observer and was sponsored by the Institute of International Education. These two scrapbooks contain many letters, programs, snapshots, etc. (See also item 20c, a report on the competition).
- item 245. Photocopy of part 1 of item #10a.
- item 246. Photocopy of part 2 of item #10a.
- item 247. Photocopy of part 1 of item #10b.
- item 248. Photocopy of part 2 of item #10a.
- item 11. Biographical information about John Edmunds and lists of his musical compositions and arrangements. This folder contains a substantial number of documents.
- item 12. John Edmunds. Three (3) studio photographs. "Returned to Vera Edmunds at her request."
- item 12 1/2. John Edmunds. Studio portrait of John Edmunds (1984) by Arthur Bacon, son of Ernst Bacon.
- item 13. John Edmunds. Snapshots (9 items).
- item 14. Professional correspondence. Folder contains about 60 items.
- item 15. Correspondence with Peter Yates (1909-1976). The folder contains a bound photocopied volume of the letters from Peter Yates written to John Edmunds from 1952 to 1968. Also enclosed are about 8 original letters (some are incomplete).
- item 16. Correspondence with Arnold Goldsbrough, 1892-1964. 13 letters, dated ca. 1953-1957.
- item 17. Correspondence: personal and family. About 40 letters.
- item 18. Correspondence: letters relating to contributions made by John Edmunds to the Thurston Dart Memorial Fund, University of London Library. Three (3) items plus a letter regarding a contribution made to the Irving Lowens Fund, The Sonneck Society.
- item 19. Letters of recommendation "used for bio-bibliographical leaflet published in February, 1962." Original letters from: Ned Rorem, Peter Yates, Henry Cowell, John Langstaff, Jeanne Behrend, Wiley [Hitchcock], Edgard Varèse, Lou Harrison, Ernst Bacon, and two unidentified persons (First names only).
- item 20. Projects, proposals, and final reports:
20a: Reports to the Ministry of Foreign Affairs, Division of Cultural Relations, Rome. Four progress reports relating to a grant to study in Italy, 1956-1957.
20b: Documents and letters relating to "A General Report on The New York Public Library's Americana Music Collection and its proposed development in Lincoln Center for the Performing Arts." 1961. About 30 items.
20c: The Second International Tchaikovsky Competition. A Report for the Institute of International Education, Moscow, April-May, 1962. Mr. Edmunds was the American Observer at the Competition (see also items 10 a-b, which are scrapbooks compiled by Mr. Edmunds).
20d: A Proposed Music Program for Colonial Williamsburg, Williamsburg, Virginia, January, 1963. 21 pp.
20e: Application for a John Simon Guggenheim Memorial Grant, September, 1969 to June, 1970.
20f: Proposal, letters, etc. for a performance of Henry Purcell, Westminster Requiem. Done in conjunction with Denis Stevens. 1981. About 40 leaves.
20g: Miscellaneous projects related to the following organizations: Conference Board of Associated Research Councils, 1967; American-Scandinavian Foundation, 1961; American Council of Learned Societies, May, 1967; Contemporary Music Project, 1964; Project for Asian Tour, 1960; National Endowment for the Humanities, 1968; and several other incomplete proposals.
- item 21. Published programs featuring the musical compositions of John Edmunds. One folder containing ca. 50 items and some duplicates.
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Part I: Materials of a biographical and personal nature.

- item 22. Posters and programs of music performed by The Campion Society of San Francisco, John Edmunds, Director. (See also items 8 and 9, scrapbooks pertaining to the activities of the Campion Society).
- item 23. The Composers's Forum, New York, founded by Ashley Pettis. John Edmunds was chairman of the board of Directors. Seven items including programs.
- item 24. The Orchestra of American, Richard Korn, musical director. Five programs, 1961-1962 season. Program notes by John Edmunds.
- item 25. Article in the *New Yorker* magazine about John Edmunds and American Music Section of the New York Public Library. Carbon copy.

Part II: Literary and musical writings of John Edmunds.

- item 26. List of writings: Books and articles by John Edmunds held by the Music Library, University of California and the Division of Music, New York Public Library. Photocopy of the catalog cards. Two items not found in this collection should be noted:
- a. Book. *Some Twentieth Century American Composers*; a selective bibliography. By John Edmunds and Gordon Boelzner. With an introductory essay by Peter Yates. (New York: New York Public Library, 1959-1960), 2 vols.
 - b. Book. Fux, Johann Joseph (1660-1741). *Steps to Parnassus; the Study of Counterpoint*. Translated and edited by Alfred Mann with the collaboration of John St. Edmunds (New York: W. W. Norton & Co., 1943), 156 pp.
- item 27. "Chamber Cantatas: the Mastery of Alessandro Scarlatti," in *Tempo*, vol. 42 (Winter, 1956-1957), pp. 24-30.
- item 28. Clarke, Larry, *Elmer [Gantry]: Opera in Three Acts and an Epilogue*. Libretto by Paul Forster (1977). John Edmunds assisted with the preparation of the libretto. Folder contains correspondence, drafts of the libretto, etc. About 40 leaves.
- item 29. *The Clerihew Unloosed* (San Francisco, 1985). A collection of unpublished poems based on this verse quatrain. Contents: two (2) bound volumes (entitled *The Clerihew Unhinged*) and drafts(s), about 70 leaves. One of Mr. Edmunds' last works.
- item 30. *The Quiet Place. Some Poems of Emily Dickinson Chosen by John Edmunds* (Berkeley, 1978). Bound copy. Unpublished. Ca. 40 unnumbered leaves.
- item 31. John Edmunds, compiler. *The George Carroll Collection of Early American Martial Musick. A List of Tunes for Fife, Flute and Drum in the Carroll Collection as of April 17, 1963*. "This index runs to 68 pp. and contains about 2, 176 titles." Original typescript copy. This volume has been removed from *The John Edmunds Papers* and has been cataloged separately for the Case X collection of the Music Library. The George Carroll Collection is located at Williamsburg, Virginia. This folder also contains a spiral-bound publication of 50 selected tunes from *The Carroll Collection* volume 2. Edited by George P. Carroll, no date.
- item 32. *Madeline Gleason*, [a biography by] John Edmunds. Bound volume, 30 leaves, unpublished. Dated January, 1983. This folder also contained a group of translations (typescript) by Madeline Gleason, and a children's story (hand-copied in a notebook) called "Etty the Contrary Hen," by Madeline Gleason and Beatrice Edmunds.
- item 33. Goldoni, Carlo, 1707-1793. *Mirandolina, a Comedy in Three Acts*. Adapted from the Italian by John Edmunds [pseud. Jonathan Annon], dated: London, Sept. 25, 1970. Based on Goldoni's *La Locandiera* (1752). The folder contains the typescript original (90 leaves), bound, & a carbon copy (ca. 84 leaves).
- item 34. Article "Roy Harris," published in Oscar Thompson's *Cyclopedia* (1964), p. 922. Folder also contains a typescript (pp. 14-25) comparing several reference works which include entries regarding American composers of the 20th century (authorship uncertain, probably Edmunds).
- item 35. Heine, Heinrich, 1797-1856. *Firedrake, Love and Irony in Poems, from Das Buch der Lieder, Neue Gedichte, Romanzero & the Nachlese*, with English versions and a Preface by John Edmunds, October, 1982, [Berkeley]. Contents: original typescript, 38-238 pp., unbound loose pp. in a box; two (2) bound versions of the Preface; two (2) bound notebooks containing typescript versions of the poems (these are preliminary drafts). Total: five (5) thick items.
- item 36. Heine, Heinrich, 1797-1865. *Lyric Poems*, in English versions by John Edmunds (1982). Bound volume, draft copy, photocopied 167 leaves. Pasted into the front of the volume is a letter from Mrs. Albert W. Barrows, Kentfield, California, regarding "corrections" she has made (in pencil) to the translations.
- item 37. *A History of American Music from the Landing of the Pilgrims to the Present Day* illustrated with one hundred annotated slides and an introductory essay, by John Edmunds, Americana Collection, Music Division of the New York Public Library. (Chicago: Musicamera, 1960). (The slides that go with this instruction booklet are lacking from this collection).
- item 38. Housman, Alfred Edward, 1859-1936. *New Poems*. Edited by John Edmunds with a preface and notes by Hilary Bacon (San Francisco: 1985), xvi-61 pp.
- a. Two spiral-bound copies, the first with a yellow cover and the second blue, unpublished. The Preface, which is lacking from the bound volumes, is contained in the folder. It is the typescript original with corrections in ink; 19 loose leaves.
 - b. Revisions and additions. Loose leaves with notes and corrections made in ink.
 - c. Master copy. Sixty-five loose leaves.
- item 39. Housman, Alfred Edward, 1859-1936. *A Train of Stars*. Lyrics and Fragments from the notebooks of A. E. Housman in the Library of Congress. Selected by John Edmunds. Bound photocopy of an advanced draft, 38 leaves. Dated Christmas, 1977. Alternative title of the draft: "The Cauldron of Imagination."

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- item 40a-b. Housman, Alfred Edward, 1859-1936. *Trumpets Blown in the Empty Night*. Poems from the Notebooks, not included in the canon of A. E. Housman's work. Edited by John Edmunds. Dated Berkeley: 1981 and 1985. The two folders contain a notebook based on the poems of Housman "examined at the Library of Congress," and four "drafts." (Apparently the 1985 edition is a draft of the more complete 1981 collection.)
- item 41. Scattered notes of John Edmunds from his editions of the poems of Alfred Edward Housman. These notes relate to the items 38, 39, and 40a-b. Autograph hand, typescript, and photocopies. About 50 leaves.
- item 42. *Hymnal, Church, and Artist. Some preliminary notes towards a new hymnal, with an appendix of thirty-two tunes mainly from traditional secular sources*. By John Edmunds. Dated May, 1964. Two copies: copy 1 is bound in a hard, blue cover and consists of draft pages. Copy 2 is a 12-page reduced version, photocopied from a typescript original.
- item 43. *Overtones*, April 1940. Contains Edmunds' "The Lyrics of the Elizabethan Ayres." A photocopy of the article is also present in this folder.
- item 44. *Relishes. An anthology of short poems from a variety of English and American sources*. Chosen and edited by John Edmunds. (Georgetown, California: Dragons Teeth Press, 1978). Two bound copies, the original typescript and a copy.
- item 45. "Some problems facing the experimental composer in America." Typescript, carbon copy, 9 leaves, no place or date.
- item 46. A dictionary article entitled "Song." Typescript, carbon copy, 10 leaves, no place or date. Mr. Edmunds has written on the first page "For a Chicago encyclopedia. I don't know whether or not it was ever published." Another inscription reads, "Article for New Encyclopedia of Music."
- item 47. "Songs from a Colonial Tavern. Preface." Typescript, carbon copy with many corrections, 16 loose leaves.
- item 48. "Lucybird and other animals." This is a collection of eight fables. The author is signed "John Exe." this must be John Edmunds, because the same name -- John Exe -- is used on one of the copies of "Relishes" (see item 44). Four (4) typescript original and carbon copies. Dedicated to "Johanna Harris / one of the great musicians / of our time."

Additional Note

Contents:

1. Lucybird (a sow)
2. Egby (a parrot)
3. Fleetiebell (a cow)
4. Alupia (a badger)
5. Serena (a chicken)
6. Arabiscus (a heron)
7. Flora (a goose)
8. Mauncy (a bear)

- item 49. "Some unorthodox American composers of the twentieth century. Five lectures for radio presentation in Europe in the summer of 1960." A two-page mimeographed outline. No further information.

Part III: Published music of John Edmunds in this collection.

- item 50. Ferrabosco, Alfonso, *Four Fantasias for String Quartet*. Edited by John Edmunds. in the series *The Penn State State Music Series*, no. 21 (University Park: Pennsylvania State University Press, 1969. Two scores and parts.
- item 51. Marcello, Benedetto, *Arias from Solo Cantatas set for high voice and keyboard by John Edmunds*. Volumes 1 and 2 (New York: R. D. Row Music Co., 1967-1968).
- item 52. Purcell, Henry. Two Publications:
1. *King James II Suite, for woodwind quartet*. Transcribed by John Edmunds. Score and parts.
2. *Queen Mary Suite, for Woodwind quintet*. Transcribed by John Edmunds. Score and parts. Published by Carl Fischer, 1972 and 1973.
- item 53. Purcell, Henry. *[Twelve] Songs with realizations of the figured bass by John Edmunds*. (New York: R. D. Row Music Co., 1960), 64 pp. Two copies each of high and low voice (each set a slightly different printing). Contents:

Additional Note
- item 54. Purcell, Henry. *[Twelve] Songs with realizations of the figured bass by John Edmunds*. (New York: R. D. Row Music Co., 1954). Eleven (11) songs from item 53 which were published separately as single pieces of music, but published earlier in 1954.
- item 54 1/2. Vivaldi, Antonio. *Five Arias from Solo Cantatas*. Transcribed from a manuscript in the library of the Conservatorio de Musica "Luigi Cherubini" in Florence; with a realization of the bass by John Edmunds. (New York: R. D. Row Music Co., 1955), 20 pp. Contents:
1. Piango gemo sospiro
2. Ingrata si mi svena
3. O di tua man mi svena
4. Filli di gioia vuoi farmi morir
5. Pur ch'è te grata
- item 55. [Carols]. *Carols of the Western World*. A new collection of carols and Christmas hymns from the 14th to the early 19th century in two volumes. Edited and arranged by John Edmunds (Cincinnati, Ohio: World Library of Sacred Music, 1966), 184 pp. (volume 2 was never published). Contents:
a. One (1) copy of the published edition.
b. Five (5) draft versions of the publication.

Additional Note

(For a list of titles, please see the following).
- item 56. Edmunds, John. *Clambake on the Potomac. Five American and English Folk Songs set for Soloists, Three-Part Chorus of Mixed Voices, Piano and Large Battery*. (New York: Lawson-Gould Music Publishers, 1970), 56 pp. Contents:
1. The Handsome Soldier
2. John Riley
3. What shall we do with the Drunken Sailor
4. Katy Cruel
5. The Highly Educated Man
- item 57. *[Eleven] Folksongs: American-English-Irish*, set by John Edmunds (New York; R. D. Row Music Co., 1959), 41 pp. Contents:

Additional Note
- item 58. *[Eleven] Folksongs: American-English-Irish*, set by John Edmunds (New York: R.D. Row Music Co., 1953). Seven (7) pieces from item 57 which were published earlier in 1954 as separate pieces of music.
- item 59. Edmunds, John. Three separate pieces for voice and piano placed in a single folder:
a. *The Blackbird and the Crow, an Appalachian Folksong*. Setting by John Edmunds (Boston: R.D. Row Music Co., 1961), 5 pp.
b. *Like to the Damask Rose*, from a Ms. in Christchurch College. Oxford. Realized and edited by John Edmunds (Boston: Boston Music Co., 1956), 3 pp.
c. *Music Thou Soul of Heaven*, from a Ms. in Christchurch College, Oxford. Realized and edited by John Edmunds (Boston): Boston Music Co., 1956), 3 pp.

- item 60. Edmunds, John. Two separate pieces for voice and piano placed in a single folder.
a. *The Faucon*(New York: Music Press, Inc., 1947). 5 pp.
b. *Milkmaids*(New York: Music Press, Inc., 1947), 5 pp.
- item 61. Eight (8) choral compositions by John Edmunds issued in octavo editions:
a. *Three Christmas Chorals*. Words by Beatrice Quickenden, music by John Edmunds (Cincinnati: World Library of Sacred Music, 1967), 22 pp.
--The Birth of Christ
--Sing we to our Jesus
--High overhead the stars of heaven
b. *Four Newly-Reconstructed Madrigals*(17th century), ed. John Edmunds (Fort Lauderdale, Florida: Music 70 Music Publishers, 1980), 16 pp.
--Sweet Muses
--Sound, Ye Shepherds
--Ay, Me! Can Love and Beauty so Conspire
--It was a Lover and His Lass
c. *Five Dutch Carols*. Settings by John Edmunds (St. Louis: Concordia Publishing House, 1965), 11 pp.
--A Noble Child
--The Day has Come
--Let us Start
--The Stork She Rose
--This Night There Comes
d. *The Crownless King*. Words by Bruce Bradley, music by John Edmunds (Cincinnati: Library of Sacred Music, 1967), 8 pp.
e. *Jesus Christ, Our Lord is Risen*. Arranged by John Edmunds (New York: Lawson-Gould, 1968), 8 pp.
f. *Lord, God of Hosts* ,by John Edmunds (New York: Lawson-Gould, 1966), 11 pp.
g. *Praise the Lord, O My Heart*(Handel), arranged by John Edmunds (New York: Lawson-Gould, 1968), 8pp.
h. *A Son is Born*. Five carols to old English texts by John Edmunds (St. Louis: Concordia Publishing House, 1967), 20 pp.
--All that 'Lieve; Blessed Be that Lord; Jesus Christ; A Babe is Born; be Merry, I Pray You.
- item 237. "Stevenson." Hymn tune by John Edmunds, photocopied from an unknown (possibly Episcopal?) hymnal. Folder also includes a photocopied excerpt from the hymnal's introduction, headed *The Commissioned Hymns* ,referring to Edmunds and his wife Beatrice Quickenden.

Part IV: Recordings of music by John Edmunds.

Additional Note

(This collection contains the following number of tapes:)

- --47 reels of tape on 7+" reels.
- --6 reels of tape on 5+" reels.
- --14 cassette reels of tape.
- --35 phonograph records.

Warning: It should be noted that the following information concerning the content on the recordings is taken from the boxes and labels.. No effort has been made to listen to the recordings or to determine their physical condition. John A. Emerson, April 2, 1987).

- item 62. **Songs by John Edmunds sung by Dorothy Rienzi (2/17/1961).**
- item 63. **Campion Festival in San Francisco, 1952.**
- item 64. **Betty Allen sings 2 songs by John Edmunds, Town Hall, New York, 1957?.**
- item 65. **Songs of John Edmunds and William Meyer, sung by Dorothy Rienzi, NY, Feb. 20, 1964.**
- item 66. **Parliament of Fowls, "all music by Ernst Bacon, no time for me." Dated 5/6/1975.**
- item 67. **Atheneum Marin Festival, August, 1967. Sung by Francesca Howe, John Edmunds, keyboardist; music by John Edmunds.**
- item 68. **Same as item 67.**
- item 69. **Same as item 67.**
- item 70. **John Edmunds songs, performed by Carole Bogard, Francesca Howe, and John Langstaff, no date.**
- item 71. **Settings by John Edmunds; Carole Bogard, Francesca Howe, John Langstaff, Donald Pippin, performers. Dated August, 1968 (Same as item 70?).**
- item 72. **John Edmunds Program, Hertz Hall, University of California, April 20, 1966.**
- item 73. **Songs by John Edmunds, performed by John Langstaff and John Edmunds, piano. Dated: MacLean, Virginia, 1959.**
- item 74. **Same as item 72.**
- item 75. **Same as item 72.**
- item 76. **The inscription on this tape reads " 28 February 1960, John Edmunds, Jack Langstaff, 1st half, John's realizations."**
- item 77. **"Langstaff-Edmunds Program, German songs, French, Scarlatti, Middle English." Apparently tape no. 2 of item 77.**
- item 78. **" 11/7/1960, John Langstaff, Part I, John Edmunds. Terrible recording, microphone too far away from Jack."**
- item 79. **" 11/7/1960, John Langstaff." Part II of item 78.**
- item 80. **John Edmunds. *Three New Carols*. Sung by the San Francisco Boys' Chorus, Madi Bacon, director. Dec. 12, 1965.**
- item 81. **Same as item 80.**
- item 82. **Hertz Hall recital. Same as items 72, 74, and 75.**
- item 83. **Same as item 82.**
- item 84. **Wigmore Hall recital, Dec. 17, 1973. Part I.**
- item 85. **Part II of item 84.**
- item 86. **Another copy of item 84, part I.**
- item 87. **Another copy of item 85, part II.**
- item 88. **Wigmore Hall recital, parts I and II.**
- item 89. **Songs by John Edmunds and Ernst Bacon, sung by Marni Nixon. Apparently dated 1962.**
- item 90. **Tape box contains the inscription "Edmunds Improvisations," but this is crossed out with a red pencil.**
- item 91. **"Langstaff-Edmunds. German tradition, French tradition A. Scarlatti, Middle English. John Edmunds." Probably the same as items 76 and 77. The box has another label which is an error.**
- item 92. **An empty tape box bearing the inscription "Williamsburg, experimental tape (first trial)." J. E. Carroll [Collection] Master tape.**
- item 93. **Tape with the label inscription "Trial music for the Turner film." Also "John Edmunds. George Carroll & experimental rape for documentary film on Mrs. Turner (Painter)." Dubbed tape "not good, original tape [item 92] much better." Dated April 1962.**
- item 94. **Tape with the inscription "John Edmunds with 6 noisemakers," and "Improvisations with friends."**
- item 95. **Tape with the inscription "Experimental improvisation. John Edmunds, George Carroll, percussion & clarinet." Also "Colonial Williamsburg. 1st experimental tape." Dated 3/13/1960. See also items 92 and 93.**

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- item 96-102. **Seven (7) reels of tape entitled *Studies for Player Piano*. The tapes bear the stamped inscription "Conlon Nancarrow. Apartado 20-550. Mexico 20, D. F., Mexico." The boxes bear addresses of John Edmunds in Sausalito, California, London, England, and New York City.**
 - item 103. **John Edmunds. Tape of recital at the Institute of Music and Art, San Francisco, 10/11/1971. Performers: Marjory Tede, Frederick Jagel, Margaret Fabrizio.**
 - item 104. **Duplicate of item 103.**
 - item 105. **Duplicate of the San Francisco Boys' Chorus recital, see item 80.**
 - item 106. ***Seven Psalms of David*, 1960. Part I: Wigmore recital. Dec. 17, 1973. See items 84-88.**
 - item 107. ***Seven Psalms of David*(1960). Part II of item 106. Cassette tape.**
 - item 108. **"Purcell segment of the Museum Concert, 4/19/1959."**
 - item 109. **"Marni Nixon singing songs by Henry Purcell realizations by John Edmunds." Dated 1951.**
 - item 110. ***Watergate: a Political Burlesque* ,with words and music jointly written and composed by Ernst Bacon and John Edmunds. In good condition. No date.**
 - item 111. **Cassette tape. Marni Nixon sings. July, 1985.**
 - item 112. **Cassette tape. Marni Nixon sings Edmund songs and Ernst Bacon songs. 1959.**
 - item 113. **Cassette tape. Marni Nixon sings. Copy of item 111.**
 - item 114. **Cassette tape. *Parliament of Fowls*. Jan. 1979.**
 - item 115. **Cassette tape. *Parliament of Fowls*. February, 1979.**
 - item 116. **Cassette tape. *Parliament of Fowls*. June, 1979.**
 - item 117. **Cassette tape. *Parliament of Fowls*. 1974?.**
 - item 118. **Cassette tape. *Voyage to Ararat. Seven Psalms of David*. 1972.**
 - item 119. **Cassette tape. *Voyage to Ararat*. 1980.**
 - item 120. **Cassette tape. 10 Dances from *The Voyage to Ararat* and Dowland songs. 1973.**
 - item 121. **Cassette tape. *The Urban Muse*. Hertz Hall, May?, 1966.**
 - item 122. **Cassette tape. Alfred Edward Housman, 1859-1936. *Poems from the Notebooks* ,Manilius dedication. 9/1/1979.**
 - item 221. **Album of twelve 10" phonograph records (red cover). According to the labels, these were recorded in various studios in New York and Chicago, and are probably unique.**

Additional Note

Contains the following:

- a. Loveliest of trees, True love doth pass away, Her mouth, The cuckoo
- b. John Edmunds (Various Animals) played by Jeanne Behrend [Curtis Institute], Various Animals: 12 pieces for children; piano [play inside out]
- c. The farms of home [Housman], Salley Gardens [Yeats], Second verse of Salley Gardens [Yeats], Procne [Quennel]
- d. "Isle of Portland" (Edmunds) Janet Fairbank, "Sourwood Mountain" (Bacon) Janet Fairbank
- e. The faucon, Wenlock Edge, The lonely, The fish
- f. Your yen two, For old friends, Cloths of Heaven, Half-moon westers low
- g. Improvisations (John Edmunds), "Improvisation by? Not me"
- h. The falcon, True love doth pass away, Loveliest of trees
- i. Your yen too [sic], Wenlock Edge, He standing hushed..., The cuckoo, Upon Julia's voice
- j. Pioneers part 1, Pioneers part one [sic]
- k. Three improvisations (John Edmunds), Auf Enthalt
- l. Hymn (Tallis), Jerusalem, As dew in Aprille (conclusion)

- item 222. **Cardboard mailer containing ten (10) records of various sizes. These are probably also unique recordings.**

Additional Note

The records contain:

- a. Procne, [blank side, no grooves]
- b. 1. Lilliburlero - Purcell-Edmunds, 2. Hymn (Canon) Tallis-Edmunds. Carl Hague - tenor, Gladys Steele - piano, Alfred Frankenstein broadcast May 1946, [blank side, no grooves]
- c. Bacon - Five songs by major American poets. Robert Lancaster & Wm. Corbett Jones. Bernstein - Three songs from "La Bonne cuisine"; Thompson- Three songs. Elizabeth Pharris and Robert Bennett. Aug. '52, Edmunds - Six songs. Margot Helmuth-Blum & John Edmunds. Copland - Sonata for violin and piano (1943). Willard Tressel and Douglas Thompson. Seventh Annual Campion Festival. (KPFA) August 1952

- d. Schubert - March in C minor; March in C major; Fantasie in F minor. Dorothy Franklin and Raylene Pierce, pianists. Seventh Annual Campion Festival. (KPFA) August 1952, Sonata (Four Hands) (Hindemith) Dorothy Franklin and Raylene Pierce, pianists. Seventh Annual Campion Festival. August 1952 (KPFA)
- e. "When Johnny comes marching home" Westinghouse... [label torn] John Ch...[label torn], [blank side, no grooves]
- f. Author of light [Campion], What then is love [Rosseter] trans.by John St. Edmunds; baritone: Robert Grooters [?--writing is unclear], [label missing; one band]
- g. Double elegy (Purcell). Piano - Fritz Berens. Dated Sept. 4 1946, Sheep [may] safely graze (J. S. Bach). Piano - Fritz Berens. Dated Sept. 4 1946.
- h. "O Death rock me asleep." Music by John Edmunds. Words by Ann Boleyn. Sung by Robert Grooters. Recorded at Curtis Institute-1940, "Lilliburlero" (Purcell - Edmunds). Carl Hague - tenor, Gladys Steele - piano. Alfred Frankenstein broadcast, May 1946.
- i. Corelli - Violin sonata (11) in E major. Willard Tressel & Douglas Thompson. Danyel - Mrs. M. E. her funeral tears for the death of her husband. Robert Lancaster & Wm. Corbett Jones. KPFA - August 1952, Handel - Three arias. Robert Lancaster & Wm. Corbett Jones. Purcell - Five songs. Margo Helmuth-Blum & John Edmunds. Seventh Annual Campion Festival. August 1952 KPFA studio performance.
- j. Four English catches; Rameau - Hymn to Poseidon. Schola Cantorum. Ariosti - Concertino for 'cello and piano. Catherine Connolly & Marion Winkler. Seventh Annual Campion Festival August 1952, Kodaly - Sonata in f sharp minor. Catherine Connolly & Marion Winkler. Bacon - Three hymns; Four canons. Schola Cantorum. Seventh Annual Campion Festival. August 1952.

item 223.

Cardboard mailer containing five (5) phonograph records of various sizes.

Additional Note

These records contain:

- a. The pity of love (W. B. Yeats). George Prall, John St. Edmunds. Our first record - the first record of any of my music. 4 Nov. 1937, San Francisco, Daybreak (Donne). George Prall, John St. Edmunds.
- b. Here the deities ap. [sic] Voice - Corrine Barrow Williams. Piano - Gladys Steele. Sept 2 1946, [blank side, no grooves]
- c. Dowland - I saw my lady weep. St. Edmunds - To a young girl. Rosseter - When Laura smiles. Robert Grooters - baritone. Willa Stewart - soprano. John St. Edmunds - piano, Ann Boleyn - O, Death rock me to sleep. Daniel - Why canst thou not. Robert Grooters - baritone. John St. Edmunds - piano.
- d. "As dew in Aprille" "Conclusion", [no label]. This record is broken.
- e. The curlew (Yeats); The pity of love (Yeats); Her mouth (Aldington). Musical settings by John Edmunds. George Prall, tenor; with John Edmunds at the piano. 12/31/51, On Wenlock Edge (Housman); Her anxiety (Yeats); What meanest thou my fortune (XV cent.); My silks and fine array (Blake). Musical settings by John Edmunds. George Prall, tenor; with John Edmunds at the piano. 12/31/51.

item 224.

Brown album containing eight (8) phonograph records of various sizes.

Additional Note

These records contain:

- a. Side 1: Double elegy (Purcell - Edmunds).Fritz Berens, piano. Sept 4 1946. Master, Side 3 [sic]: Hark the flutes. Fritz Berens, piano. Sept. 4 1946. Master.
- b. Side 5: Watermill. Fritz Berens, piano. Sept 4 1946. Master, Side 7 [sic]: Isle of Portland. 6 eyes. Fritz Berens, piano. Sept 4 1946. Master.
- c. Procne [...?]. ...[unreadable] my lady weep. Dowland, Heart of woman [sung by Willie Stewart]. O death, rock me to sleep [sung by Robt. Grooters].
- d. Side 6: Pigeons on grass. Fritz Berens, piano. Sept 4 1946. Master, Side 8 [sic]: Silver. When I bring to you. Fritz Berens, piano. Sept 4 1946. Master.
- e. The lonely. The fish, The faucon. Wenlock Edge.
- f. 1. "Jesus, Jesus, rest your head." 2. "The isle of Portland." Fritz Berens, piano. Sept 4 1946. Copy, 1. "Come again, sweet love." 2. "Early one morning." Fritz Berens, piano. Sept 4 1946. Copy.
- g. The cloths of heaven. The half moon westers low. George Prall, Your yen two. For old friends. George Prall. [n.b.: this record is broken]
- h. As ever I saw. Where to show. 2 Sept 46 at concert, 1) [no title] Tallis- Edmunds. 2) Surely you hear my lady (Handel).

Part V: Major Musical Compositions of John Edmunds.

- item 123. This folder contains the original paste-up title pages of works by John Edmunds. The title pages are copied on onion-skin paper, heavy mats, etc. These have been saved since they contain important bibliographical information. Virtually all of the lettering is original ink. About 40 leaves.
- item 124. *The Book of the Governor*, for two pianos. From the ballet, based on Sir Thomas Eliot's *The Boke Named The Governor* (1531). The music by John Edmunds, London, 1974.
- Additional Note**
- Contents:
- a. The original autograph manuscript copied on onion-skin master sheets.
 - b. Two (2) spiral-bound photocopies of the score.
 - c. Various drafts (3 items).
 - d. Two (2) hardbound ozalid copies of the score (spine title: *The Book Named the Governor Ballet*).
- item 125. *Boreas. A Book of Songs for Voice and Piano* to texts from Anonymous Middle English Poets, Barnaby Googe, Charles Sackville, Thomas Haywood, William Blake, William Butler Yeats, A. E. Housman, and others. Composed for voice and piano (1935-1960) by John Edmunds (San Francisco, 1983). Contents:
- a. The original autograph manuscript copied on onion-skin master sheets.
 - b. Two (2) spiral-bound photocopies of the score.
 - c. One unbound photocopy of the score.
 - d. Two (2) additional spiral-bound photocopies of the score. The cover graphic is changed. Additionally, these include a dedication, an author's note, and 32 songs where 125b includes only 29.
- item 126. [Carols]. *The Adams Book of Carols*. Fifty new carols to old texts, set mostly for mixed voices, with a few for soprano or baritone solo. The accompaniments, where required, may be played on a keyboard, or by any other suitable instruments. Composed by John Edmunds, 1957-1962.
- Additional Note**
- Contents:
- a. The original autograph manuscript copied on onion-skin master sheets.
 - b. Mastersheets on onion-skin paper (revised edition 1966).
 - c. Two (2) bound blueprint copies of the score.
 - d. One (1) photocopy of the score, unbound.
 - e. One (1) hardbound typescript of the carol texts only. Contents differ from table below.
- [Carols]. *The Adams Book of Carols*.
- Additional Note**
- item 127. [Carols]. *Carols of Earth and Sky*. A new collection of carols and Christmas songs from the fourteenth to the early nineteenth century the tunes derived from traditional sources, English, Dutch, German, French, and American, with texts old and new. Set for unison chorus and keyboard by John Edmunds (San Francisco: 1966 and 1983), 105 pp. Contents:
- a. One (1) spiral-bound photocopy.
 - b. Some materials pertaining to the various drafts (for a list of titles, please see the following pages), including drafts and a paperbound copy of *Carols of the Western World*.
 - c. One (1) spiral-bound typescript draft of the Preface (with corrections) and a photocopy of six additional songs (67-72) not included in contents below.
- [Carols]. *Carols of Earth and Sky*.
- Additional Note**
- item 128. *Celebrations*. A ballet for strings, harpsichord, and percussion. Composed for performance with the participation of the course on dance and music, Fromm Institute of Lifelong Learning, University of San Francisco, Fall semester, 1978, [by] John Edmunds. Contents:
- a. One (1) spiral-bound photocopy of the score (29 pp.).

-
- b. Various materials pertaining to drafts of the score. One bears the inscription "Transcribed for two pianos 30 III 79."
- item 129. [Children's music, for piano solo. Four groups of compositions].
- a. *Various Animals*(San Francisco, 1940). Dedicated to Leonard Ralston. Blueprint copy and original masters.
 - b. *Flowers and Vegetables*(San Francisco, 1940-41). Dedicated to Ernst Bacon. Blueprint copy and masters.
 - c. *The Staple Spices*(San Francisco, 1947-48). Dedicated to Sally Carrigher. Blueprint copy & masters.
 - d. *The Lion's Nosegay*(London, Festival of Britain, 1951). Dedicated to Arnold Goldsborough. Original onion-skin masters sheets.

item 130. *Dance Requiem*, for a company of dancers, soprano, tenor, and baritone soloists, mixed chorus and organ. Latin texts set to Renaissance dance forms by John Edmunds. [In memoriam Beatrice-Beatrice Quickenden Edmunds- 24 November 1967, San Francisco] ([San Francisco]: 1968-1975).

Additional Note

Earlier versions were entitled "Choric Requiem, for soprano and baritone soli, mixed chorus and organ."

Contents:

- a. One (1) spiral-bound photocopy score (110 pp.).
- b. Original autograph manuscript(s) copied on onion-skin master sheets.
- c. One (1) spiral-bound blueprint copy of the Choric Requiem.
- d. Various drafts and (what appear to be) parts (about 100 leaves).

Additional Note

This Mass consists of: The Intriote (Intrada), Kyrie (Pavan) and Galliard, "Domine Fili unigenite (forlana), Sanctus (piva), Benedictus (bassa danza), Hosanna (sarabanda), Pie Jesu (ductia), Agnus Dei (rota), Requiem aeternam (congé), In paradisum (ballo).

item 131. *The Cities of Heaven and Earth*, for narrator, mixed chorus, and organ by John Edmunds (no place, 1975). One (1) spiral-bound Photocopy score (75 pp.).

Additional Note

Contents:

Fanfare.

- A. The Golden Age (Ovid)
- I Hail, Festal Day (La Folia)
- B. The Countryside of Heaven (J. Clare)
- II Blessed City, heav'nly Salem (Sarum Plainsong)
- C. Byzantium (R. de Clari)
- III See, the Conqueror mounts in triumph (Claret)
- D. The City of Heaven (T.Traherne)
- IV Around the throne of God (Lovely Joan)
- E. London (O. Sitwell)
- V A great and mighty wonder (Maiencourante)
- F. The Vision of Cathay
- VI O Trinity of blessed Light (Robin Hood and the Pedlar)
- G. Petra (F. Stark)
- VII Round the lord in glory seated (Branle)
- H. Venice (J. Ruskin)
- VIII Guide me, O thou great Jehovah (Es taget im Osten)
- I. A place of the Han dynasty (Anon)
- IX Christian, seek not yet repose (L'homme armé)
- J. Delphi (L. Durrell)
- X Alleluia, O let us sing (Alleluia, den bleijentonn)

item 132. *The Council of Rooks. A Ballet for Twelve Dancers and Actor.*

Additional Note

Scored for solo piano or small orchestra, by John Edmunds.

Contents:

a. Original typescript libretto (16 pp.), dated London, July, 1975.

b. Musical score, photocopy, bound, 22 pp. bearing the inscription: "Rookmaster. Ballet of seven dances and introduction on ancient French, Dutch, and English tunes. Set for solo piano by John Edmunds, 1976."

item 133.

The Emissaries. Preliminary sketches for a work using the text of *The Countess Cathleen* by William Butler Yeats as the libretto. Dated "John Edmunds, New York, August, 1959." Contents of the folder: four items. It is difficult to determine the nature of this composition from what remains.

item 134.

The Faucon. And Twenty-three additional songs with texts by anonymous Middle English poets; also by John Bunyan, William Blake, A. E. Housman, William Butler Yates, and others. Set for high voice and piano by John Edmunds.

Additional Note

Contents:

a. Spiral-bound, photocopy (dated Berkeley, 1983).

b. Spiral-bound, photocopy (dated Berkeley, 1978).

c. Original autograph manuscripts copied on onion-skin master sheets.

Additional Note

item 135.

The Flowers of the Field. Collected settings of folk songs: English, American, German, and French, [by] John St. Edmunds (San Francisco: 1939-1974)

Additional Note

Contents:

a. Original autograph manuscript copied on onion-skin master sheets (about 250 leaves).

b. Photocopy master, 246 loose leaves

English

1. Brigg Fair
2. An acre of land
3. Searching for lambs
4. Scarborough Fair
5. Dabbling in the dew
6. The Turtledove
7. Six dukes went a-fishing
8. Gently, Johnny, my jingalo
9. Blow away the morning dew
10. Early one morning
11. The forsaken maid
12. I'm seventeen come Sunday

American

13. St. James's Hospital
14. The preacher's farewell
15. The nightingale
16. Pretty Saro
17. Black is the color of my true love's hair
18. Night thought

Irish

19. She moved through the fair
20. The sea
21. The pigeons

22. Ballynure

23. Reynardine

Scottish

24. Sir Patrick Spens

25. The bens of Jura

26. The three ravens

27. The cuckoo's nest

28. Proud Maisie

French

1. Que faire s'amour me laisse

2. J'ai vu le loup, le renard, le lièvre

3. Je suis deshèrité

4. Nous estions troys jeunes fillettes

5. Las, en mon doux printemps

6. Ma belle, si tu voulais

7. Margot, labourez les vignes

8. Las, il n'a nul mal

9. Au bois, madame

10. En ce premier jour de May

11. Cruelle départie

12. Allons gay, gayement, ma mignonne

German

1. Christ ist erstanden

2. Gut G'sell und du musst wandern

3. Zwischen Berg und tiefem Tal

4. Der Winter ist vergangen (XVth century)

5. Der Kuckcuck auf dem Baume sass

6. Die Sonn, die ist verblichen

7. Nun will der Lenz uns grüssen

8. Der treue Mügdelein klag' mich sehr

9. Wach auf, mein Hort! Es leucht dort her

10. Hinunter ist der Sonnenschein

11. Dort nieden an dem Rheine

12. Ich hört ein Sichelein rauschen

13. Der Tag ist hin

14. Der grimmig Tod mit seinem Pfeil

15. Der Winter ist vergangen (ca. 1600)

16. Es sungen drei Engel

17. Es sang gut Spielmann durch das Ried

18. Der Tag vertreibt die finstre Nacht

19. Wie schön blüt uns der Meyen

20. Wenn ich des Morgens trüb aufsteh

21. Es muss nur sein

22. Flieg her, flieg hin, Waldvögelein

23. Gesgen dich Laub, gesegn dich Gras

24. Von edler Art

item 136. *The Fortunate Isles, 1935-1960*. Fifty songs to texts by Lydgate, Wyat, Googe, Fletcher, Sedley, Blake, Darley, Gogarty, and others. Set for voice and piano by John [St.] Edmunds (London, 1976), 164 pp.

Additional Note

Contents:

a. Set of original autographed manuscripts leaves copied on 164 onion-skin master sheets.

b. Hardbound ozalid copy of ms. with corrections and paste-overs, 167 pp.

The Fortunate Isles, 1935-1960.

Now would I fain some mirthes make (Godwhen)

Earth goes upon earth glittering (Anon.)

Tarry no longer (Lydgate)

Since fortune favours not (Googe)
And wilt thou leave me thus ? (Wyat)
The ballad of the cherry tree (Traditional)
In youth is pleasure (Wever)
The Spanish Armada (Still)
Venus (Southwell)
The Earl of Murray (Traditional)
Care-charming Sleep (Fletcher)
Shine out, fair sun (Chapman?)
Come, be my valentine (Andrewes)
O Lord, how excellent is thy name (Psalm 8)
The lament of Anne Boleyn (The Queen's lament) (Anon.)
Gaily I lived (Regnier)
How should I your true love know? (Shakespeare)
In numbers, and but these few (Herrick)
Dear, when I did from you remove (Cherbury)
I dare not ask a kiss (Herrick)
The shepard boy sings in the Valley of Humiliation (Bunyan)
What sweeter music can we bring? (Herrick)
Hold, cruel Love (Anon.)
To Mistress Margaret Falconbridge (Now is your turn, my dearest, to be set) (Herrick)
Trail all your pikes (Winchelsea)
Milkmaids (Traditional)
The twa corbies (Traditional)
A choir of bright beauties (Dryden)
Love still has something of the sea (Sedley)
To all you ladies now at land (Sackville)
Proud Maisie (Scott)
To the Accuser, who is the God of this world (Blake)
True love doth pass away (Blake)
Music, when soft voices die (Shelley)
If thou wilt ease thy heart (Beddoes)
Found a family, build a state (Melville)
Procne (Quennell)
So sweet love seemed (Bridges)
The daisies (Stephens)
Her mouth (Aldington)
Molly Samways (Warner)
The ballad of the pigs (De la Mare)
Thine elder that I am (Field)
Ann Monk (Warner)
The black panther (Wheelock)
Idbury bells are ringing (Warner)
Leda and the swan (Gogarty)
Country burial (Lewis)
One night the angels sang (Yates)

item 137.

The Garden of the Muses. Five new madrigals by Orlando Gibbons, Robert Johnson, William Byrd, Richard Martin, and Thomas Morley from various sources, revised or reconstructed and edited by John Edmunds (Berkeley: April, 1981).

Additional Note

Contents:

- a. Photocopy, bound, of the published work (Music 70 Music Publishers, 1985), 50 pp.
- b. Photocopy, spiral-bound, of the proof copy with annotations in the hand of John Edmunds.
- c. Two (2) photocopies, bound, of the proof copy.

The Garden of the Muses

Additional Note

Six new madrigals and a canon. The music derived mainly from Sir Thomas Leighton's *Tears or Lamentations of a Sorrowful Soul* (1614), the original texts replaced with poems drawn mainly from *England's Helicon* (1600); also ayres by Richard Martin and Thomas Morley, and a canon (Thomas Weelkes?) from the title page of *Tears*.

1. Orlando Gibbons. *The sun the season in each thing revives* (Hunnis) replacing Leighton's text: O Lord, how do my woes increase (4 voices).
2. Robert Johnson. *Hard by a hill there grows a flow'r* (Breton) replacing Leighton's text: Yield unto God (4 voices).
3. William Byrd. *Young shepherd, turn aside* (Young), replacing Leighton's text: I laid me down to rest (5 voices)
4. John Dowland. *So shuts the marigold her leaves* (Wm. Browne).
5. Richard Martin. *Change thy mind* (unchanged text, tr. from R. Dowland's *A Musical Banquet*, 1610) (4 voices).
6. Thomas Morley. *Sleep, slumb'ring eyes* (Ayre for soprano and instrumental bass, with unchanged text. Alto and tenor parts supplied) (4 voices).
7. Thomas Weelkes (?). Instrumental (?) canon, with text from motto of Mary, Queen of Scots: In my end is my beginning (5 voices).
published by Music 70 (Lawson-Gould)
New York, 1983

item 138.

Greenbuds. Twelve songs to words by A. E. Housman.

Additional Note

Set to music by John Edmunds (San Francisco, 1935-1938), 43 pp.
Contents:

- a. Set of original autograph manuscript leaves copied on 43 onion-skin master sheets.
- b. Photocopy, spiral-bound, of the score.

Additional Note

item 139.

Hesperides. Fifty songs by John Edmunds. Published by the Dragon's Teeth Press, El Dorado National Forest, Georgetown, California, 95634. Copyright by John Edmunds, 1975. Revised edition consisting of ten copies reproduced in 1983, San Francisco, 157 pp.

Additional Note

Contents:

- a. Spiral-bound photocopy of the revised 1983 edition.
- b. Master copy of the publication, 157 pp.
- c. Master copy of the 1983 publication, 160 pp.
- d. Another master of the 1983 edition, 157 pp. containing mockups of the mastheads, etc.

Collected Songs (1934-1961).

Hesperides. Georgetown, California; Dragon's Teeth Press, 1975.

- O love, how strangely sweet (Marston)
- When daisies pied and violets blue (Shakespeare)
- Your e&euuml;n two (Chaucer)
- Apothecary's song (And can the physician...) (Anon.)
- Behold a simple tender babe (Southwell)
- Weep no more, sad fountains (Anon.)
- Stay, O sweet (Donne)
- The two rivers (Says Tweed to Till...) (Anon.)
- Seal up her eyes, O Sleep (Cartwright)
- Why canst thou not, as others do (Danyel)
- Even such is Time (Raleigh)

Come away, Death (Shakespeare)
Canticle ('Twas my beloved spake...) (Norris)
Take, O take those lips away (Shakespeare)
Close now thine eyes (Quarles)
Tagus, farewell (Wyat)
The stork (Anon.)
The little pretty nightingale (Anon.)
O mortal folk (Hawes)
On the destruction of Walsingham Abbey (Anon.)
Hallelujah (O.T.)
Glory be to the Graces (Herrick)
To Music (Begin to charm...) (Herrick)
To Electra (More white than whitest lilies...) (Herrick)
Upon Julia's hair (Tell me what needs...) (Herrick)
Whenas in silks my Julia goes (Herrick)
Here she lies in a bed of spice (Herrick)
How many times do I love thee, dear (Beddoes)
Ardan Mor (Ledwidge)
Jerusalem (Blake)
Helen (Poe)
O my dear heart (Wedderburne)
The Keeper (Anon.)
To music (Silver key of the fountain of tears) (Shelley)
Eden (Bridges)
Mother, I cannot mind my wheel (Landor)
Hear the voice of the Bard (Blake)
When will the fountain of my tears be dry (Anon.)
On the Truth (Patmore)
Inside the skull (Gleason)
Absalom (Gleason)
Dame Melancholy (Gleason)
Instinctively, unwittingly (Lewis)
If thou wast Christ the King (Lewis)
Love that is rooted deep (Lewis)
Praise ye the Lord (Psalm 113)
Behold, how good and pleasant it is (Psalm 133)
The Lord is my shepherd (Psalm 23)
When Israel went out of Egypt (Psalm 114)
O Lord, my heart is fixed (Psalm 108)

item 140.

Hymns Sacred and Profane. No bibliographical information accompanies this piece. Scored for organ, tympani, chorus, and voices.

Additional Note

Contents

- a. Spiral-bound, blueprint copy of music. No title page or date and place. Pieces entirely different than from the master sheets.
- b. Master sheets on onion-skin, 72 leaves. Ink.
- c. Loose leaves, blueprint copies, about 40 leaves.

Hymns Sacred and Profane.

Additional Note

Apparently this is the order of pieces in the master set:

1. Personent Hodie (pp. 1-16)
2. The King of Love my Shepherd Is (pp.17-29)
3. Christmas, Seek Not Yet Repose (pp. 30-45)

4. Guide me, O Thou Great Jehovah (pp. 46-61)
5. Alleluia, O Let Us Sing Alleluia (pp. 62-72)
- item 141. [Hymnal]. *The Berkeley Hymnal*. A Collection of popular European tunes (1400- 1800) derived mainly from secular sources. Texts chosen for the most part from Protestant hymnody by Beatrice Quickenden. Tunes and texts mutually accommodated, and the tunes harmonized by John Edmunds (Berkeley, California: 1966).

Additional Note

Contents:

- a. Autograph, master sheets on onion-skin paper, 58 loose leaves.
1. Round the Lord in glory seated (R. Mant) BRANSLE
 2. He who would valiant be (J. Bunyan) WILHELMUS VAN NASSOUWE
 3. Guide me, O thou great Jehovah (W. Williams) ES TAGET IM OSTEN
 4. Lord to our humble prayers attend (Greek; Tr J. Brownlie) IK SACH MYNEN HEREN VAN VALKENSTEEN
 5. Alleluia, O let us sing Alleluia (B. Quickenden) ALLELUIA, DEN BLIJDEN TOON
 6. Lord, thy word abideth (H. W. Baker) FRED'RIK HENDRIK VAN NASSAU
 7. We love the place, O God (H. L. Jenner) HARDUYN
 8. O Father, thy soldiers' crown and guard (Latin; Tr J. M. Neale) GENADIGE HERE MIJN TOEVERLAAT
 9. O brightness of th' immortal Father's face (Greek; Tr E. Eddis) O GOD ALMACHTIG, VADER GOED
 10. Above the clear blue skies (J. Chandler) SAL ICK NOCH LANGHER MET HEETE TRANEN
 11. Ten thousand times ten thousand (H. Alford) GEWETST BEN IK VAN BINNEN
 12. See, the Conqueror mounts in triumph (C. Wordsworth) CLARET
 13. Around the throne of God (J. M. Neale) LOVELY JOAN
 14. Sun of my soul, thou Saviour dear (J. Keble) WIDE WATER
 15. O Trinity of blessed light (Latin; Tr J. M. Neale) PEDLAR
 16. Immortal, invisible, God only wise (W. C. Smith) SPANISH LADIES
 17. The King of Love my Shepherd is (Psalm 23; Pr H. W. Baker) HANSKIN
 18. This day the first of days was made (Latin; Tr R. Bridges) THE GIFT TO BE SIMPLE
 19. Hail, Festal Day! (J. Baden-Powell) FOLIA
 20. A great and mighty wonder (Latin; Tr. J. M. Neale) AMI, DANS CETTE VIE
 21. Hark! a herald voice is calling (Latin; Tr. E. Caswall) Cupidon nous flatte
 22. Praise the Lord of heaven (T. B. Browne) NOUS ALLONS, MA MIE
 23. We come unto our fathers' God (T. H. Gill) FLIEG HER, FLIEG HIN, WALDVOGELEIN
 24. For thee, O dear, dear country (Latin; Tr J. M. Neale)
 25. Beneath the starry heavens (B. Quickenden) MARIENLIED
 26. Holy Father, great Creator (A. V. Griswold) JUNGFRAU KOMMET ZU DEM REIHEN
 27. Praise we the Lord this day (Anon.) SAG, WAS HILFT ALLE WELT
 28. Three angels gave voice to a wonderous song (B. Quickenden) ES SUNGEN DREI ENGEL
 29. Now glad of heart be everyone (German; Tr A. H. Fox-Strangways) WIR WOLLEN ALLE FROHLICH SEIN
 30. Lord God of Hosts (B. Quickenden) THIRD MODE TUNE
 31. O one with God the Father (W. W. How) GEBET AUF DAS NEUE JAHR
 32. Hail to the Lord's anointed (J. Montgomery) Pavane: LA BELLE QUI TIENS MA VIE
 33. O Love, who formest me to wear...(J. Scheffler, Tr C. Winkworth) LIEBE DIE DU MICH ZUM BILDE
 34. The strife is oer (Latin: Finita jam sunt praelia - XVIIIth cent.?. Tr F. Pott)
 35. Thou hallowed chosen morn of praise (St. John of Damascus, c. 750. Tr from the Greek by John Mason Neale)
 36. Beyond that boundless sea (J. Conder) Laet sang en spel
 37. The King of Kings from Heaven cometh down (H. R. Bramley, alt. by B. Q.) Ic seg Adieu!
 38. Long did I toil (Frances Quarles). HOE GROOT, O HEER
 39. Still will we trust (W. H. Burleigh, alt by B. Q.) SLAET OP DEN TROMELE
 40. Our Father, by whose servants our house was built of old (G. W. Briggs) GELUCKIG VADERLAND
 41. Jesu, my Lord, my God (H. Collins) BRANSLE GUINEE
 42. Most high omnipotent (St. Francis of Assisi. Tr by Robbins) HELPT NU U SELF
 43. All praise to thee, our heavenly King (B. Quickenden) ANCIENT DANISH CHINE
 44. Lord, thy word abideth (H. W. Baker) FREDERIK HENDRIK VAN NASSAU
 45. O Quickly come, dread Judge of all (L. Tuttiett) BRANSLE DOUBLE

46. O what their joy and their glory must be (P. Abelard: O quanta qualia sunt illa sabbata. Tr. by J. M. Neale). LA TRADITORE MY FA MOIRE
47. O praise ye the Lord! (H. W. Baker) Henry Lawes: CORIDON TO HIS PHYLLIS
48. Sing Alleluia forth in duteous praise (Latin: Alleluia piis edite laudibus. Tr. by John Ellerton) BUSHES AND BRIARS
49. Lord, when the kingdom comes (W. D. Maclagan) FORTUNE MY FOE
50. Thy hand, O god has guided (E. H. Plumptre) Du Caurroy?
51. O thou to whose all-searching sight (N. L. von Zinzendorf, Tr John Wesley) WINTERAUSTREIBEN
52. How happy is he born and taught (H. Wotton) MACHT HOCH DIE THUR (Freylinghausen)
53. Thou who sentest thine apostles (John Ellerton) M. A. Charpentier
54. In majesty that all may see (Beatrice Quickenden) ES MUSS NUR SEIN
55. To thee, O Lord, our hearts we raise (W.Chatterton Dix) O NEDERLAND
- item 142. [Hymnal]. *The Champion Hymnal*. A Collection of traditional European tunes (1400- 1800) derived mainly from secular sources with texts chosen from Protestant hymnody, by John Edmunds (San Francisco: 1966; London, 1972), 101 pp.
- Additional Note**
- Contents:
- a. Spiral-bound, photocopy and a second copy of loose master sheets.
 - b. A Preface to the Hymnal, blueprint, loose leaves which is not bound in item a.
 - c. Master sheets on onion-skin, 10 loose leaves containing selected hymns from the collection. These are accompanied with photocopies of Mr. Edmund's original transcriptions.
- [Hymnal]. *The Champion Hymnal*.
- Additional Note**
- item 143. [Hymnal]. *The Marin Hymnal*. Fifty hymns by Isaac Watts, Charles Wesley, John Mason Neale, Robert Bridges, and others. Set by John Edmunds (London, 1974), 103 pp.
- Additional Note**
- Contents:
- a. Spiral-bound, photocopy.
 - b. Master sheets, loose leaves with an alphabetical index; 105 pp.
 - c. Hardbound ozalid of manuscript; 103 pp.
 - d. Hardbound manuscript, unpaginated. Spine title: *Marin Hymnal*. Title given on title page as *Easter Carols (Preceded by a few Christmas Carols)*. Different selections in some cases, and in different order, than the later versions. Note on title page reads: "New name: Berkeley Hymnal."
- [Hymnal]. *The Marin Hymnal*.
- Additional Note**
- item 144. *The Imaginary Zoo*. Nine pieces for piano (four hands) with texts to be read by two speakers in alteration. John Edmunds ([Berkeley]: May, 1986), 43 pp.
- Additional Note**
- Contents:
- a. Spiral-bound, photocopy, 43 pp.
- The Imaginary Zoo*.
- Additional Note**
- Order of music and the intercalated readings:
-

item 145. ***The Lord of Misrule. A masque for an adult actor and a singing and acting boys chorus.***

Additional Note

With Piano. [By] John Edmunds (San Francisco: 1978), 58 pp.
Contents:

- a. **Spiral-bound, photocopy. One score (loose sheets).**
- b. **Set of 37 parts bearing the inscription:**

Additional Note

"The Lord of Misrule. A Christmas Entertainment with carols and songs for Boy's and Men's chorus, soloists, and instruments. With a dramatic text combining ancient English traditions with elements from the Tudor farce, *Gammer Gurton's Needle* (ca. 1554) The music, based on folk and urban tunes, and medieval chimes, set by John Edmunds. The dramatic text and verses by Jonathan Annon. San Francisco, 1979. For the San Francisco Boy's Chorus, Dr. William Ballard, Director."

The Lord of Misrule.

Additional Note

for Actor/Master-of-Ceremonies (the Lord of Misrule), Boys' and Men's Chorus, Boy Soprano Solo and Piano.

item 146. ***Mass (Episcopal), for mixed chorus, soloists, and orchestra [by] John Edmunds (no place: 1948), 22 pp.***

Additional Note

Contents:

- a. **Kyrie, Gloria, and Agnus Dei. Spiral-bound, blueprint copy, 22 pp. No other materials.**

item 147. ***The Parliament of Fowls. A ballet for children and three actors. Ten dances preceded by a Parade and followed by a Deparade. Composed for solo piano by Ernst Bacon and John Edmunds (San Francisco: August, 1974).***

Additional Note

Contents:

- a. **Two (2) spiral-bound, photocopies of the score, irregular pagination = 52 pp. each.**
- b. **Two (2) libretti, typescript, 18 pp. There are major differences between the two texts and the arrangement of songs.**
- c. **Draft libretto filled with corrections.**
- d. **Autograph of the music, bound in two notebooks and two (2) separate pieces: the *Paven* and *Corola*.**
- e. **Spiral-bound photocopy of text and score (unmarked blue cover).**

Additional Note

ADDENDA

- La Pelicania (pelican)
- La Ruminanza (hoot owl)
- La Galopade (magpie)
- La Rhumbaba
- The Ratattoo

item 230. ***The pastoral kingdom. A Cantata for boys chorus, speaker, piano, and optional trumpet on Middle English texts. San Francisco: 1963. Hardbound photocopy of the score with dialogue sheets (photocopy, 8 1/2 x 11) pasted in. Prefatory material includes an epigraph by Jacques Maritain, a Preface, A Note on Staging, Scenario, blocking diagrams, and Notes on the Texts.***

item 148.

***The Phases of the Moon.* Forty songs to words by William Butler Yeats. Set to music by John Edmunds (1935-1952). (No place: ?1952), 171 pp.**

Additional Note

Contents:

- a. Autograph, master sheets on onion-skin, 171 leaves.
- b. Spiral-bound, blue print copy, 171 pp.
- c. Hardbound ozalid copy of autograph, 171 pp.

Additional Note

THE CURLEW

- The Curlew
- The Countess Cathleen in Paradise
- The Salley Gardens
- The angels are stooping
- The cry of the sedge
- To a young girl
- The fish
- The fiddler of Dooney
- The Rose of Peace
- The Rose of the World
- O sweet, everlasting voices
- I saw a staring Virgin stand
- Earth in beauty dressed
- The sorrow of love
- Wine comes in at the mouth
- Though you are in your shining days
- The Magi

COOLE PARK

- Fallen majesty
- The pity of love
- The cloths of Heaven
- The loss of love
- The Constellations of Heaven
- Into the twilight
- The wild swans of Coole
- The island
- O woman kneeling by your altar rails
- Sweetheart, do not love too long
- The heart of the woman
- We have cried in our despair

BYZANTIUM

- Wisdom
- Crazy Jane and the Bishop
- Death
- The squirrel
- Leda and the swan
- The Mother of God
- The Second Coming
- The hazel wood
- The Delphic Oracle upon Plotinus
- Sailing to Byzantium
- Byzantium

item 149. ***The Praise of the Created World***. For narrator, mezzo-soprano, chorus, and organ, by John Edmunds (No place: [1974]), 95 pp.

Additional Note

Contents:

- a. Autograph, master sheets on onion-skin, 95 loose leaves.
- b. Music note book containing drafts of the music. Contains the date " Dec. 17, 1974."
- c. Hardbound ozalid copy of autograph (95 pp.).

The Praise of the Created World

Additional Note

for Speaker, Mezzo-Soprano Solo, Chorus and Organ. The music based on tune from sixteenth-and seventeenth-century sacred and secular sources, with texts taken mainly from Protestant Hymnody. Interspersed with passages from the writings of Henry Vaughan, John Clare, Herman Melville, John Ruskin, Gerald Durrell and others.

item 150. ***The Rising of the Sun***. Fifty-five songs to Middle-English Songs (1939-1960), by John Edmunds (San Francisco; [London]: 1975), 197 pp.

Additional Note

Contents:

- a. Spiral-bound, blueprint copy of the score, 197 pp.
- b. Master copy with pasteup headings, etc., 197 pp.
- c. Master sheets on onion-skin paper, 175 loose leaves.

The Rising of the Sun.

Additional Note

List of songs: Fifty songs to Middle English texts. (1939-1960)

The Faucon
I sing of a maiden (I)
The Allegory of Love
The bailey beareth the bell away
The ballad of the Crucifixion
I saw a fair maiden
There is no rose of such vertu
St. Steven
The Fair City
Kings and shepherds
The little child (I)
Winchester
The first day when Christ was born
Sing we all
The Tower of the World
In praise of Venus
Adam's lament
In praise of caution
Now is well and all thing a-right
Rex Pacificus
The wounded knight
My Ghostly Father
Maiden in the moor
What meanest thou, my fortune
Under a forest that was so long
In youth, in age, in weal and woe

Adam lay y-bounden
I sing of a maiden (II)
About the fields they piped full right
The cock croweth Christus natus est
Him that I loved all the best
This is the key of the Kingdom
At a spring well, under a thorn
Some there are be merry, some be sad
I sing of a maiden (III)
Green grow'th the holly
The Annunciation
As I outrode the other night
Susanni (A little child there is y-born) (II)
The bells of Paradise
The Angel to the Virgin said
Down in yon forest
The heron flew east, the heron flew west
There comes a ship far sailing
Jesu, my soul
Now the holly bears a berry
A maid peerles
The other day I heard a may
When that my sweet & grave; Son was thirty winter old
The Resurrection

item 151. *The Rites of Christmas*. Fifty carols with texts chosen mainly from Medieval English sources and freely adapted by Beatrice Quickenden. Tunes from secular urban sources (1400- 1800) chosen and set for solo voices or unison chorus and keyboard by John Edmunds (San Francisco, 1966; addenda and substitutions, 1980),

Additional Note

Contents:

- a. Two (2) spiral-bound, photocopies of the 1966 first edition, one with a green cover and the other with a copy of the title page copied onto brown card stock.
- b. Typescript, carbon copy of the song texts, 1966.
- c. Collection of music in loose sheets representing the "Addenda and substitutions, 1980."
- d. Hardbound manuscript, 55 pp.
- e. Hardbound manuscript of earlier draft. Unpaginated.

The Rites of Christmas.

Additional Note

TABLE OF CONTENTS --1980 revised edition

1. Now comes Yule with gentle cheer (Pastime with good company)
2. There is a blossom sprung of a thorn (Bonny sweet Robin)
3. A God, a God, and yet a man? (Loth to depart)
4. Good people all (When the King enjoys his own again)
5. As I was once a-walking (Rigadoon royal)
6. And by a chapel as I came (Almachtig God)
7. Another year it may betide (Chestnut)
8. A babe is born (Balow)
9. Christ was born of Mary free (Watkin's Ale)
10. Nature's decorations glitter (Unknown)
11. The heron flew East, the heron flew west (Scottish folk tune)
12. Ivy's fair to see (John, come kiss me now)
13. Almighty Jesu, King of bliss (La peronelle)
14. Come, mad boys, be glad boys (Well-a-day)
15. Under a tree in sporting me (Ecce novum gaudium)

16. King Herod and the cock (Oxford City)
17. Out of a blossom sprang a thorn (The Spanish Pavan)
18. There were three kings (Raggle taggle gypsies)
19. A Child is born, ywis (Bransle de l'officiel)<
20. Now be joy unto the Trinity (Westron Wynde)
21. Have good day, my masters all (The hunt's up)
22. Lift up your hearts (Lilliburlero)
23. Ivy, it is both fair and green (Van minnen ben ik...)
24. Welcome be thou, Heaven's King (We be three poor mariners)
25. Here we carry new water (The Cuckoo)
26. On a night the shepherds of Galilee's pastures (Daphne's delight)
27. The day of Yule have we in mind (Nu laat ons...)
28. Heavens, distill your balmy dews (What is a day...)
29. Hail thou Lord whom shepherds love (Beaulté)
30. Butler How! Bevis a tow! (doubting virgin)
31. About the field they piped full right (London lads)
32. When righteous Joseph wedded was (The flight of the earls)
33. This time is born a Child full good (O Rex Coelorum)
34. Be joyful, Man (Agincourt song)
35. Be we merry now in this feast (Tourdion)
36. O Mary, for the love of thee (Geordie)
37. Wecome, Yule, thou merry man (Youth's the season made for joy)
38. The brightest star (Erschienen ist der herrlich Tag)<
39. Father, and Son, and Holy Ghost (Come, love, let's walk...)
40. Holly, he beareth berries (All in a garden green)<
41. O come away, ye shepherds in the fields (Essex)
42. Nowell, good news I bring (Come, shepherds, deck your heads)
43. Eastern monarchs, Sages three (Que Phebus soit dedans l'onde)
44. On, on with the cakes and ale (Cherping of the lark)
45. The Holy daughter of Syon (Banks of sweet primrose)
46. Out of the East (I tell thee, Dick)
47. Farewell Advent, Yule is come (Jamaica)
48. Three ships they were beating (Scottish tune)
49. Shout and rejoice (Vive le roi)
50. With majestic mien (Crimson Velvet)

item 232. **Seven psalms of David.** Hardbound ozalid copy of Edmunds' work, dated 1960. Lacks title page and table of contents.

item 152. [Song]. *Slow, slow, fresh fount.* Words by Ben Jonson to the pavan *Mille regrets* published by Tylman Susato in 1550. In Memoriam Igor Stravinsky. [By] John Edmunds (no place, no date), 5 pp.

Additional Note

Contents:

item 153. a. Autograph, master sheets on onion-skin paper, 5 leaves.
[The Collected Songs of John Edmunds, composed between 1934 and 1960]. A collection of 177 songs bound in twelve (12) spiral-bound volumes. 690 total pages. Autograph, photocopy, and blueprint copies.

Additional Note

Contents:

Vol. I

Additional Note

Vol. II

Additional Note

Vol. III

Additional Note

Vol. IV

Additional Note

Vol. V

Additional Note

Vol. VI

Additional Note

Vol. VII

Additional Note

Vol. VIII

Additional Note

Vol. IX

Additional Note

Vol. X

Additional Note

Vol. XI

Additional Note

Vol. XII

Additional Note

item 154.

[*The Collected Folksongs of John Edmunds, set between 1939 and 1970*]. A collection of 88 folksongs bound in seven (7) spiral-bound volumes. 430 total pages. Autograph, photocopy and blueprint copies.

Additional Note

Contents:

Vol. I

Additional Note

Vol. II

Additional Note

Vol. III

Additional Note

Vol. IV

Additional Note

Vol. V

Additional Note

Vol. VI

Additional Note

Vol. VII

Additional Note

- item 155. *Songs of the Pleasure Garden*. Set for solo voice and keyboard by John Edmunds (Williamsburg, April, 1963), 39 pp.

Additional Note

Contents:

- a. Bound volume, blueprint copy, 39 pp.
Songs of the Pleasure Garden.

Additional Note

- item 156. *Towards the Western Hills*. In memoriam [Arthur Tracy] to texts by William and Dorothy Wordsworth, for two speakers, male and female, mixed chorus, and organ. Singing texts by George Gascoigne, Isaac Watts, John Mason Neale, Robert Bridges, and others. The music by John Edmunds (Berkeley: 1389 Grizzly Peak Boulevard, March 21, 1984), xi-14 pp.

- a. An advanced (probably final) draft. Spiral-bound photocopy which includes texts and music.
b. A later draft than [a.], with added and substituted texts. Spiral-bound photocopy which includes texts, music, and inked corrections and notes.

Towards the Western Hills.

Additional Note

The Voyage to Ararat[formerly titled: *Jehovah and the Ark*].

- item 157a. *The Voyage to Ararat*. Sacred Addresses to the Hosts of Heaven, Man and Beast, Noah and the Flood. Imparted to Andrew Longbow = poem [by John Edmunds] (San Francisco: Lawton Kennedy Press: sole distributor Dragon's Teeth Press, Georgetown, California, 1981), 27 pp. Two copies; one is the author's proof (copy #0), and the other is copy #42, which has (along with many of the other copies) had all references to Andrew Longbow excised and replaced with blank cardstock or other text. A copy of the second edition (somewhat less lavish) is also included.

- item 157b. *The Voyage to Ararat: Noah and the Animals*. A ballet to be danced by children and adults, with the Prophet Noah as master of ceremonies. Text by John Edmunds; music by Ernst Bacon and John Edmunds; orchestral version by Ernst Bacon (various versions: 1968, 1973, 1979).

Additional Note

[It seems that the libretto (item 1) is a literary work, entirely, consisting of 10 cantos. John Edmunds uses the pseud. names "Andrew Longbow" and "John Annon" in the several drafts of the text. Item 2, on the other hand is a musical work written between 1968-1971 in collaboration with Ernst Bacon.

Contents:

- i. Two copies of the printed poem, item 1, together with eight different drafts containing multiple additions and corrections.
ii. Four (4) copies of item b, the ballet, arranged for two pianos. Spiral-bound copies, photocopied leaves, 16 pp.
iii. Text, 14 typescript leaves, photocopy, of the ballet.

item 157c.

Jehovah and the Ark. A masque in five scenes for twenty-four children, eight adult solo dancers, and Jehovah (speaker). On a text by John Edmunds, with music based mainly on Renaissance dance forms and consisting of twelve numbers composed by Ernst Bacon and twelve by John Edmunds. For two pianos and percussion. Orchestral version by Ernst Bacon.

Additional Note

Contents:

- a. Libretti and stage directions: dated variously "Oisabaw Island, Savannah, Georgia, March, 1968," "revised, 1972," and "recast as an independent mock-music poem, February, 1980." Eight (8) different versions.
- b. Folder containing various drawings: Noah's Ark, etc., presumably as stage directions.
- c. Folder containing original drafts and sketches, about 60 leaves.
- d. Autograph master sheets, about 50 leaves.
- e. Orchestra version of Jehovah and the Ark by Ernst Bacon. Bound, blueprint copy, 108 pp.
- f.. Seven (7) spiral-bound volumes containing two-piano versions of John Edmunds 12 contributions to the composition. These are either photocopies or blueprint copies.

Table of contents based on the orchestral score by Ernst Bacon.

1. Intrada
2. Bourée
3. Ground
4. Tordion
5. Menuet
6. Air des Bouffojs
7. Bransle
8. Gaillarde
9. Embarcation Procession
10. Pavan
11. Canaries
12. Serpents
13. Deluge
14. Round-o
15. Sarabande
16. Hornpipe
17. Basse-Danse
18. Tartantella
19. Jehovah's Rebuke
20. The Basilisk
21. Triumphal Debarkation
22. Brawl
23. The Featherbates
24. Blessing and Jubilation

Other two-piano versions contain the following different arrangement of pieces.

1. Intrada
2. Tourdion
3. Chaconne
4. Tarantella
5. Buffen's Dance
6. Passamezzo
7. Canaries
8. Pavan
9. Gailliard
10. Sarabande
11. Hornpipe on a ground
12. Finale
13. Bourrée
14. Entry March
15. Pavan

item 158.

The Urban Muse. A cantata for mixed chorus and organ. Based mainly on traditional tunes from secular sources (fifteenth to eighteenth centuries) with texts by John Mason Neale and others. Selected and adapted by Beatrice Quickenden. The music set by John Edmunds. The orchestration by Lou Harrison. Commissioned for the Tamalpais Festival, 1967.

Additional Note

Contents:

- a. Autograph orchestra score in the hand of Lou Harrison; mastersheets on onion-skin; about 100 leaves, not numbered.
- b. Two (2) spiral-bound, blueprint copies of the orchestra score.
- c. One (1) box of loose leaves from the orchestra score containing markings in red crayon.
- d. Two (2) spiral-bound photocopies (reduced size) of item a.
- e. Set of orchestra parts: mastersheets, onion-skin; about 100 leaves.
- f. Set of orchestra parts: blueprint copies of item e; about 200 leaves.
- g. Choral parts: Thirteen (13) spiral-bound, blueprint copies; each copy has 77 pp.
- h. Small bound notebook containing "Some ostinati for use in *The Urban Muse*, for Chorus and Orchestra. Sausalito, California, 30 May 1965."

Urban Muse: SOURCES OF TUNES AND TEXTS

I. Hail, festal Day!

Additional Note

Tune: *La Folla* (Portuguese traditional dance of the XVth century); *Salve, festa dies* by Bishop Venantius Fortunatus (VIth century) translated by T. A. Lacey (ca 1900). In the XVIIth and XVIIIth centuries *La Folla* became the most popular of all themes for variations, many of the baroque ground basses, passacaglias and chaconnes being evolved from it.

II Round the Lord in glory seated.

Additional Note

Tune: "Een Fransche Bransle" from Adriaan Valerius's *Nederlandtsche Gedenck-clanck* (Haarlem, 1621); Text: Bishop Richard Mant (1873). The word 'brawl' comes from *bransle*, a dance popular in France and England in the XVIth and XVIIth centuries.

III. O Trinity of blessed light

Additional Note

Tune: "Robin Hood and the pedler" (English traditional folk ballad collected by R. Vaughan Williams in 1906); Text: John Mason Neale (Mid-XIXth century).

IV. O Lord, in me there lieth nought

Additional Note

Tune: "Bransle Double" from Thoinot Arbeau's *Orchesographie* (1588);
Text: A metrical paraphrase of Psalm 139 (Domine, probasti) by the Countess of Pembroke (late XVIth century).

V. Around the throne of God

Additional Note

Tune: "Lovely Joan" (English traditional, collected by R. Vaughan Williams in 1908);
Text: John Mason Neale (mid-XIXth century). The original words are a version of the well-known folk ballad "Blow away the morning dew".

VI. See the Conqueror mounts in triumph

Additional Note

Tune: "In praise of claret" (English traditional, before 1731); Text: Bishop Christopher Wordsworth (1862). The original text and tune have been recently reprinted in the *Williamsburg Songbook*(1964).

VII. Whence comes that scent, that fragrance...

Additional Note

Tune: "Quelle est cette odeur agréable" (French traditional carol of the XVIth century); Text: Beatrice Quickenden (1965). The tune was turned into a patriotic drinking song "in praise of our three fam'd Generals" (John Churchill, Duke of Marlborough; Eugene, Prince of Savoy; and Henry Nassau, Count of Auverquerque. All were prominent during the War of the Spanish Succession (1701-1714). The words are by Thomas D'Urfey and appear in his *Pills to Purge Melancholy* (1719). John Gay used the tune in his *Beggar's Opera* (1728) for the words "Fill every glass"...A second tune, known as the "Bergundian Trumpet Carol" is combined with "Quelle est cette odeur agréable." The Trumpet Carol is of undetermined origin.

VIII. Guide me, O thou great Jehovah

Additional Note

Tune: "Het daghet in den oosten, het lichtet" (Dutch traditional, XIVth century). I have slightly altered the version of the tune used by Clemens non Papa in his *Souterliedekens* (Antwerp, 1556-57) where it is adapted to a Dutch metrical version (Hooghe te singhen) of the fourth Psalm (Cum invocarem); Text: William Williams, translated from the Welsh by Peter and Wm Williams (Welsh, mid XIXth century).

IX. Christians, seek not yet repose

Additional Note

Tune: *L'Homme armé*; (French traditional, XVth century); Text: Charlotte Elliott (mid XIXth century). It has been necessary to alter the words rather extensively in order to accommodate them to the tune. The original French words, recovered in the 1920s by Dr. Dragan Plamenac, warn against the marauding soldier. Many composers of the polyphonic period used the tune as a basis for settings of the Mass.

X. Alleluia, O let us sing Alleluia

Additional Note

Tune: *Alleluia, den blijden toon* (Dutch, ancient traditional); Text: Beatrice Quickenden (1965). The tune appears in E. Bruning's *Het Geestelijk Lied van Nederland* (Heemstede, 1948?) where it is described as "van ouds gezongen in Twente".

item 159.

***Westminster Requiem*. Devised by John Edmunds from the court odes, sacred songs, and incidental music [of Henry Purcell]. London, July 18, 1955; Berkeley, January 7, 1986.**

Additional Note

Elsewhere Mr. Edmunds assigned the inscription: "Westminster Requiem". Selected from many work of Henry Purcell and adapted to Latin texts by John Edmunds. For solo soprano, mixed chorus, strings, organ and harpsichord. London, 1976."

a. Spiral-bound photocopy with annotations, 194 pp. Full score, final draft version.

b. Notebook containing the preliminary draft of the *Westminster Requiem*. According to this source, the original title was "Goldsbrough Requiem" [after Arnold Goldsbrough, 1892-1964, one of the editors of *The Purcell Edition*], for soloists (soprano, alto, tenor, bass), mixed chorus, and orchestra; to music by Henry Purcell. Derived from his Birthday Odes. Welcome Songs, incomplete anthems, and short works. With Latin texts drawn from the Requiem Mass and other liturgical sources. Devised by John Edmunds, 1975."

c. Spiral-bound (wire) notebook bearing the inscription: "Addenda & Corrigenda. Purcell: *Westminster Requiem*. John Edmunds, 1389 Grizzly Peak, Berkeley, California, 1986."

Additional Note

Remarks: see item 22f for correspondence with Denis Stevens about the performance of this work. It was never performed.

d. Original manuscript (donated 1988)

e. Modern edition prepared from 159a. Spiral bound, 112 pages. (donated 1988)

f. Photocopy of manuscript (147 loose leaves). There are also approximately 60 loose leaves of addenda (photocopies of manuscript).

Selected from many works and adapted to Latin texts by John Edmunds. For solo Soprano, Mixed Chorus, Strings, Organ and Harpsichord. (London, 1976.)

Part I

Additional Note

Part II

Additional Note

item 160. *Whitby Bells [The Bells at Whitby]*. A masque based on a sixteenth-century legend. To be sung, danced, and mimed. For narrator, baritone soloist, unison chorus, miscellaneous instruments, percussion, and a full set of hand bells. On a ballad by Beatrice Quickenden and interspersed with lyrics from medieval Latin, English, French, and Danish sources; the translations by various hands. The music composed or adapted from folk songs by John Edmunds (No place: 1964).

Additional Note

Contents:

a. Folder containing the text, carbon copy with paste-in additions.

b. Bound, blueprint copy of the "short score," 27 pp.

item 161. *Ethnologist's Nosegay*. Several pieces for piano solo by John Edmunds (No place: 1940; revised Jan. 8, 1972), 6 pp. Dedicated to Johana Harris.

Additional Note

Contents: master sheets on onion-skin paper, 6 leaves.

--"The Marquesan cannibal's ill-gotten surplice."

--"The Patagonian's happiness with his beaded ballet pumps."

--"The Hottentot tries to run his sewing machine."

--"The Ainu is elected to the Shriner's committee on fezzes and sashes."

item 162. *Anomalies*. A book of fables for narrator and orchestra by Ernst Bacon and John Edmunds (no place: new title, December, 1977).

Additional Note

Contents:

a. Autograph draft score, 6 pp.

item 163. [Song]. "Tarry, delight, so seldom met." Text by A. E. Housman. Music by John Edmunds (No place: 1938), 2 pp. (blueprint copy).

item 164. [Song]. "Epitaph." Text by Stephen Hawes. Music by John Edmunds (No place or date, 2 pp. (blueprint copy).

item 165. a-c. [Songs], Three songs to texts of W. B. Yeats:

--"Fallen majesty," blueprint copy, 2 pp., no place or date.

--"For old friends," blueprint copy, 2 pp., dated 1937.

--"Lullaby," autograph, vocal line only, 1 leaf, dated 1937.

Part VI: Arrangements of music "set by" John Edmunds, major composers.

item 166. [Bach, Johann Sebastian, 1685- 1750].

Additional Note

This folder contains the following settings which are arranged for two pianos. Date Nov. 15, 1951. For Madi Bacon.

- a. In thee is joy, onion-skin original, 7 leaves and copy.
- b. Passion chorale, onion-skin original, 2 leaves.
- c. Now again be joyful, onion-skin original, 4 leaves.
- d. A mighty fortress, onion-skin original, 9 leaves.
- e. Sanctify us through grace, onion-skin original, 4 leaves.
- f. Sonatina, onion-skin original, 3 leaves and 3 copies.

item 167. Bach, Johann Sebastian].

Songs from the Notebook of Anna Magdalene Bach. With English texts by Madeline Gleason and realizations of the bass by John Edmunds (No place or date, bound volume, photocopy), 31pp.

item 168. [Blow, John, 1648- 1708].

- a. Folder containing the following arrangements. All are onion-skin mastersheets, autograph in ink:
 - Myrtilla to Phylander, 5 leaves, 3 different copies.
 - It is not that I love you less, 2 leaves.
 - Fairest work of happy nature, 3 leaves.
 - A pastoral elegy, 5 leaves.
 - Tell me no more, 4 leaves.
- b. Small hardbound collection of transcriptions in pencil and ink [spine title: *John Blow: Songs, arias for 3 & 4 voices*].
- c. Hardbound ozalid copy of 168a, above. The songs are in a different order than that given in 168a's contents.

item 236. [Cavalli, Pier Francesco, 1602-1676]. *Arias from four of Francesco Cavilli's [sic] operas: La Calisto, L'Artemisia, Il Giasone, Il Xerse*. Hardbound pencil and ink manuscripts of Edmunds' transcriptions, from various sources, of Cavalli arias. 79 pp. Spine title: *Venetian operatic arias of the XVIIth century*.

Tavola

Cavalli

La Calisto

Additional Note

L'Artemisia

Additional Note

Il Giasone

Additional Note

Il Giasone

Additional Note

item 169. [Cesti, Antonio, 1623-1669].

Additional Note

This folder contains the following 3 transcriptions by John Edmunds; copied on onion-skin mastersheets.

- Dammi aita, 2 leaves.
- Disserrate via abissi, 4 leaves.
- Notte amica agli amanti, 3 leaves.

item 170. [Freschi, Domenico, 1625- 1710]

Additional Note

This folder contains the following transcriptions; all are copied on onion-skin mastersheets.

- Rai dolent se volete, 3 copies, 4 leaves.
- Vo'intreccindo un laberinto, 3 copies, 4 leaves.
- Lascia amor, 4 leaves, 1 copy.
- Luci amate, 3 copies, 3 leaves each.
- Il lasciar loggetto amato, 1 copy, 2 leaves.

item 171. [Gay, John, 1685- 1732].

Additional Note

Folder contains a spiral-bound, autograph copy of "Eighteen songs from the *Beggar's Opera* by John Gay, re-set by John Edmunds, Jan. 14, 1947, Syracuse, New York. List of songs: Thus the swallow, I like a ship, O what pain, If love, Can love, A fox may steal, Were I laid, the turtle thus, My heart was, Pretty Polly, Youth's the season, Come sweet lass, Fill every glass, Cease your funning, Hither dear husband, You'll think, O Polly, the modes of the town.

item 172. [Handel, George Frederick, 1685-1759].

Additional Note

This folder contains the following transcriptions; all are on onion-skin, mastersheets.

- Let me wander, 2 leaves
- O Lord whose mercies, 4 leaves, 2 copies
- Vouchsafe O Lord, 4 leaves, 2 copies
- O Lord in Thee, 3 leaves, 1 copy
- Let me wander, 3 leaves, 1 copy
- In Jehovah's awful sight, 4 leaves, 1 copy
- Ah cherish, 4 leaves, 1 copy
- In our heav'ly Fathers sight, 2 leaves, 1 copy
- O my heart, 3 leaves, 1 copy
- Cherish well, 4 leaves, 1 copy
- Under the laurel, 3 leaves, 1 copy
- Behold, thou cruel one, 2 leaves, 1 copy
- Would thou dwell, 2 leaves, 1 copy
- Thou art the king, 4 pp., 1 copy

item 173. [Hasse, Johann Adolf, 1699- 1783].

Additional Note

This folder contains four transcriptions on over-sized paper, and served as mastersheets.

- Putto care, 1 leaf
- Quel occhi me, 1 leaf
- Quel malignetto, 1 leaf
- Amor quel furbazzazo, 1 leaf

item 174. [Jacobus, Clemens non Papa, 1510-1556].

Additional Note

The folder contains one transcription on onion-skin mastersheets.

- Ah grief, stand back, 4 leaves.

item 175. [Legrenzi, Giovanni, 1626-1690].

Additional Note

This folder contains the following transcription:

item 176. --O ristoro de mortali, mastersheets on onion-skin paper, 2 copies, 5 leaves each.
[Locke, Matthew, 1620-1677].

Additional Note

This folder contains two notebooks of transcriptions from British Museum, Add. 17801 made by John Edmunds on March 14, 1950 and March 22, 1950 in London. 44 pages.

item 177. --Consorts 1, 2, and 4
[Marcello, Benedetto, 1686-1739]. See also item 51.

a. Folder containing the following transcriptions; all are mastersheets on onion- skin paper.

- Sio chiedo, 4 leaves
- La pastorella, 4 leaves
- Dimando a voi, 4 leaves
- Dal di ch'io rimirai, 5 leaves
- Cara nel dirti addio, 4 leaves
- Mie pecorelle, 1 leaf, incomplete
- In te se specchi Irene, 5 leaves
- Un guardo lusinghier, 5 leaves

-- One (1) notebook with transcriptions from Marcello's Didone, dated December, 1949, New York City.

b. Hardbound ozalid copy of manuscript entitled *Benedetto Marcello: Twenty-three arias from solo cantatas transcribed from manuscripts in the Marciana Library (Venice), the Benedetto Marcello Conservatory (Venice), the Royal College of Music (London) & the British Museum, and with realizations of the figured bass by John Edmunds 1955-1956* (126 pp.). The author has appended to the beginning of this copy a brief biography of Marcello (typescript), a preface (typescript), a letter from Caroline Sites pertaining to sources (mimeograph), a biographical note about Marcello by James Cleghorn (typescript), and a negative photocopy of Notizie Biografiche, Bibliografia, and Intorno alle Musiche from an unidentified source (in Italian). Appended to the end of this copy are the following: a negative photocopy of a sheet of printed music entitled "Come, souls, behold today (Kommt, Seelen, dieser Tag)" (provenance unknown), several pages of handwritten notes by Edmunds, and negative photocopies of articles from Italian and German encyclopedias regarding Marcello. There are also a number of items laid in: a photocopy of William S. Newman's article "The keyboard sonatas of Benedetto Marcello" (*Acta Musicologica* vol. XXIX 1957, pp. 28-41) and a photocopy of a French encyclopedia article about Marcello.

Additional Note

The contents of this item are as follows:

1. In te se specchi Irene
2. Mie pecorelle l'erbe novelle
3. Al bell'idolo ch'adoro
4. Amor se mi stringi
5. Almeno anima mia
6. Io desio prima morire
7. Se ti perdono
8. Qual lampo, qual fiore
9. Costanza in lontananza
10. No v'`grave; momento
11. Un guardo lusinghier
12. Se languì o fiore
13. Se mi perli
14. Spera la rondinella
15. Deh vanne al mar
16. S'io chiedo all'amor
17. La pastorella
18. Lassa ch'io sento amor
19. Cara nel dirti addio
20. Sono qual navicella

21. Dimando a voi pietà
22. Dal di ch'io rimarai
23. Ah che sol
24. Co' suoi guardi la bella severa
- item 228. **Marcello, Benedetto, 1686-1739. *Solo cantatas*. [London]: 1975. [Preceding information from spine] Hardbound manuscript of transcriptions of various Marcello works, done by Edmunds from original sources at the British Museum and the Royal College of Music. 172 pp. Title page, table of contents, and introduction lacking.**
- item 178. **[Moore, Thomas, 1779-1852].**

Additional Note

This folder contains

--One notebook with the title " *Twelve Irish Melodies*, reset by John Edmunds." Dated: Syracuse, New York, 1947-1948. Autograph copy.

- What the bee
 - Quick we have
 - I'd mourn
 - When through life
 - Dear harp
 - When ere I see
 - Come rest
 - Love's young dream
 - When in death
 - Fly not yet
 - Tis the last rose
 - The minstrel boy, two copies
- item 179. **[Playford, John, 1623-1686]**

Additional Note

This folder contains transcriptions from *Musicks Hand-Maid*; mastersheets on onion-skin. 10 leaves. Dated: London, April 4, 1951.

- Preludium
 - The canaries
 - Courant
 - Pleasant spring
 - Countrie dance
 - Parthenia
 - Jacobelle
 - Italian rant
 - Bow bells
 - Gerard's mistress
 - Antick dance
 - Saraband
- item 180. **[Purcell, Henry, 1659-1695]. John Edmunds transcribed an enormous amount of music by Henry Purcell. The following inventory describes the collection only in general terms.**
- a. Five (5) spiral-bound (wire) volumes containing " *112 songs and Solo Cantatas with realizations by John Edmunds, 1950-1951.*" Record print copies. A list of songs is not given here.
 - b. *Transformations*. Twelve songs adapted to Henry Purcell's instrumental music. The texts by 17th and 18th century poets. Words and music accommodated to each other by John Edmunds. New York, 1956-1957. One bound volume, blueprint copies. 30 pp.
 - c. *Three series of songs*. 34 songs bound in one volume, blueprint copies, 82 pp. Dated: San Francisco, Florence and New York, 1954-1957.

- d. *Twelve Songs of Henry Purcell*. With realizations of the figured bass by John Edmunds. Three (3) copies. This spiral-bound (wire) volume bears the following series information: "First series, volume IV. Thomas Champion Library of Songs. Music Division, San Francisco Public Library, San Francisco, California, 1949." [The final page of this volume contains a list of editions xxxx planned for *The Champion Historical Survey of the English Song*, 12 volumes].
- e. *Purcell Dances*. Bound volume, 16 pp. Contains autograph settings by John Edmunds. Dated: British Museum, April 4, 1951.
- f. *On the Death of His Mistress*. Text: Patteriche Jenkyn (1661) (altered) to a slow air in *The Old Batchelor*. Introduction and coda-derived from a ritornello in the *Masque of Dioclesian*. Adapted by John Edmunds. Blueprint copy in 7 loose gatherings; 96 pp. (the end is lacking).
- g. "Henry Purcell: Instrumental Pieces arranged for four hand by John Edmunds." Bound volume containing draft transcriptions, 40 numbered leaves. Dated: July 19, 1954, Aquati Park.
- h. *The Prince of Denmark*. Transcribed and edited by John Edmunds. Dated: London, April, 1956. Score, 10 pp.; flute, oboe, clarinet, and bassoon parts, 5 leaves. Typescript foreword (1 leaf) stating that this piece was transcribed from the British Museum. MS 20.h.8.
- i. Five (5) bound notebooks bearing the inscription: "Augener's Manuscript Music Books, no. 93r." These notebooks contain voluminous transcriptions and notes in the hand of John Edmunds. These notebooks are numbered 1, 2, 3, 4, and 7 (nos. 5 and 6 are lacking).
- j. Transcriptions of single pieces of Henry Purcell by John Edmunds. This folder contains a miscellaneous collection of transcriptions, all in the hand of Mr. Edmunds, some of which are on onion-skin mastersheets.
- Dulcibella, 6 leaves, no place or date.
 - Close now thine eyes, 5 leaves, no place or date.
 - How blest are shepherds, 4 leaves, dated: November 23, 1953.
 - What shall I do to show, 1 leaf, no place or date.
 - The amorous flute, 8 leaves, dated: 1969.
 - My heart whenever, 2 leaves, dated: Tempe, Arizona, November, 1954.
 - When first Amyrytas, 2 leaves, dated; November 15, 1972.
 - An hymn upon the last day (and other pieces), 16 pp., no place or date.

item 181.

[Scarlatti, Alessandro, 1660- 1725].

Additional Note

Alessandro Scarlatti. Fifty arias from the chamber cantatas, with realizations of the figured bass by John Edmunds (Florence: The Arno Press, 1955), 4 volumes.

Dedicated to "Professor Frederico Ghisi of the University of Florence, distinguished scholar and musician."

Remarks: Despite its title, these arias were never published, and the 4 volumes contain a total of 106 pieces. This item includes the mastersheets on onion-skin and photocopies of all the music.

List of arias, volume 1:

Additional Note

Contents of volume 2:

Additional Note

Contents of volume 3:

1. *Lingue Clori vezzosa*
2. *E dolce conforto*
3. *Note cara*
4. *Se il mio ben reveder*
5. *Quando visse amante*
6. *Di Filli vage*
7. *Tu non dove vi*
8. *Quanto pene ahi quanto ardore*
9. *Sospiretto vezzosetto*
10. *Lascin, seti lascia al fine*
11. *Così piace*
12. *Colui che fiso*

13. Vi commanda
 14. Se m'ami
 15. Chiedo poco in tanti affanni
 16. Voglio a marti
 17. In te vivo
 18. In morirei contento
 19. S'ogni fiamma
 20. Hò una pena intorna
 21. Del mio seno la costanza
 22. Nel duol che mi tormenta
 23. Lieta placide e belle
 24. Darsi inbraccio alle speranze
- Contents of volume 4:
1. Se amassi da dovere
 2. Si, cadrai trà l'armi
 3. Va pur lungi da me
 4. Morrò contento
 5. Quelle pupille
 6. Sono un alma tormentata
 7. Tiranne e crude sponde
 8. Notte placite e lieta
 9. Fa ch'io sogui
 10. Amor sei crudo tanto
 11. Ma prima ch'io mora
 12. Già per Danaë
 13. O di fere ed augelli
 14. Fà che non giunga à me
 15. Bastava dirmi spera
 16. A dar la calma all'alma
 17. Il mio duolo infinito
 18. Vorrà ch'io mora
 19. Viva luce all 'aer fosco
 20. Voi nell'onde
 21. Deh' lascia per poco
 22. Povero cor
 23. La vezzosa Celinda
 24. Tutto di sciolto in lagrime
 25. La vaga tra beltà
 26. Morta cruda
 27. Da te lungi o bella mia
 28. Fa che torni
 29. No, poss' io più amarti mio ben'

Grand total: 106 songs (not 50, as per title)

item 182. [Vivaldi, Antonio, 1678- 1741].

Additional Note

Stabat mater dolorosa (ca. 1727), for alto, strings, harpsichord. Transcribed, with realization of the figured bass by John Edmunds (San Francisco: August, 1967).

Contents:

- a. Score in 4 volumes (volume 3 is lacking). Each volume is spiral-bound (wire) in heavy board covers, and the music is a blueprint copy.
- b. Parts:
 - violin I (master copy and 10 blueprint duplicates).
 - violin II (master copy and 10 blueprint duplicates).
 - viola (master and 6 blueprint duplicates).
 - cello (master and 8 blueprint duplicates).

item 183. [Ziani, Marco Antonio, 1653-1715]. *Seven [i.e., eight] arias*, with realizations of the figured bass by John Edmunds (Firenze: November, 1954).

Additional Note

Remarks: These transcriptions are based on MS no. 11 in the Museo Correr, Conservatorio di Musica Benedetto Marcello, Venezia.

Contents:

a. Bound notebook containing notes and transcription taken at the Conservatorio library. The notebook contains the dates " 30 Jan. 1955, Firenze" and "revisions, 14 December 1956."

b. Mastersheets on onion-skin paper:

1. Non piangere, no bei lumi
2. Debol' ` il mio dolor
3. E la femina superba
4. Leonilde, coraggio
5. Tanto foco io ti consegno
6. S'ebbe ce sari duo soli
7. Voi nesceste
8. Sono in guerra colle stelle

Part VII: Miscellaneous single songs.

item 184. **Miscellaneous single songs transcribed by John Edmunds.**

Additional Note

me of these pieces undoubtedly belong to other collections.

- Winter solstice, 4 leaves, mastersheets.
- L'homme armé, 5 leaves, mastersheets.
- Down in the forest, 1 leaf, mastersheet.
- The salutation carol, autograph draft copy, 6 leaves.
- Make we merry, autograph, 5 pp.
- No, I never was in love, autograph, 4 pp.
- The first day when Christ was born, autograph, 5 pp.
- Blackfriars Bridge, autograph, 4 pp.
- I'm seventeen come Sunday, autograph, 9 pp.
- The gifts of the three shepherds, autograph, 8 pp.
- Sing we all merrily, autograph, 2 pp.
- When I am singing, autograph, 4 pp.
- Virtue, blueprint copy, 4 pp.
- Under a forest that was so long, blueprint copy, 4 pp.
- O death, rock me asleep, blueprint copy, 3 pp.
- I saw a fair maiden, blueprint copy, 4 pp.
- Children's New Year song, blueprint copy, 1 leaf.
- Out of your sleep arise, blueprint copy, 1 leaf.
- The Countess Cathleen in Paradise, blueprint copy, 3 pp.
- Christmas, seek not yet repose, blueprint copy, 3 pp.
- Psalm 133: Behold how good, blueprint copy, 3 pp.
- And will he not come again, photocopy, 4 leaves.
- Pavan, autograph, 8 pp.
- It was a lover and his lass, mastersheets, 13 pp.
- Garter, autograph, 3 pp.
- Fly, ozalid, 4 pp.
- If you will love me, ozalid, 7 pp.

item 185. **Collection of "second-class songs" composed by John Edmunds (some are signed with the pseudonym "John Heron").**

Additional Note

Remarks: These songs are all autograph copies, copied on onion-skin mastersheets. Dated: 1935-1951.

Important inscription: These songs were found in a manila envelope which bore the inscription: "Second class songs with a very few that are better than that. September, 1967." Also another inscription: "Second Class Songs."

Contents:

- Mother, I cannot mind, dated: 1939.
- Fare you well, dated: 1939
- Down in the meadow, dated: 1939
- And will he not, dated: 1939
- Edward, dated: 1939
- Dirce, dated: 1939
- Into the twilight, dated: 1938
- Weep you no more, dated: 1938
- And wilt thou leave, dated: 1938
- How should I my true love, dated: 1938
- The bard, dated: 1938
- Fair and true, dated: 1938
- The constellations, dated: 1937

- Do not love too long, dated: 1937
- The cloths of heaven, dated: 1937
- The heart of the woman, dated: 1937
- Half close your eyelids, dated: 1936
- When I was one and twenty, dated: 1936
- It is not that I love you less, dated: 1936
- The lonely, dated: 1936
- Take, o take those lips away, dated: 1935
- When you are old, dated: 1935
- The knight of Bethlehem, dated: 1935; copyright, 1951
- Evenfall, dated: 1935
- O love, how strangely sweet, dated: 1935
- To Helen, dated: 1935
- The sigh that heaves the grasses, dated: 1938
- Fresh fields, dated: 1938
- Oh, when I was in love with you, dated: 1938
- The half-moon westers low, dated: 1938
- The twa corbies, dated: 1939
- The wife of usher's well, dated: 1939
- Thine elder than I am, dated: 1942
- Second birth, dated: 1943
- Fallen majesty, dated: 1944
- A farewell to Janet, dated: 1947
- Gaily I lived as ease, dated: 1947
- Summer in winter, dated: 1947
- Country thought, dated: 1948
- The manager, dated: 1949
- Dame melancholy, 1949
- Instinctively, unwittingly, dated: 1949
- The cold heaven, dated: 1951
- The rider, dated: 1951

Part VIII: Miscellaneous collections of songs.

item 186. **[Hymns]. Collection of 160 hymns in two (2) volumes.**

Additional Note

Dates in the two volumes suggest that they were composed over a period from 1957 to 1961 (the final piece is dated "May 17, 1961"). Bound in two volumes with black stiff boards.

item 187. ***Singapore Notebook*. Collection of five compositions and various notes collected in a spiral-bound (wire) notebook with a red cover. Work done while Mr. Edmunds visited Singapore, 48 pp.; dated: June 22, 1985.**

Additional Note

Contents:

- a. Psalm 61: Hear my prayer.
- b. Psalm 23: The Lord is my shepherd.
- c. "Technical notes."
- d. Flow my tears.
- e. A shepherd in a shade.
- f. Self-blinding error seizeth all those minds.

item 188. ***Celebrations in honor of Will Challis, Parts I and II*.**

Additional Note

Two notebooks containing songs and pieces for piano. Part I is dated "Fall, 1935," and Part II is dated "May 14 --July 30, 1936." The volumes are signed by "John St. Edmunds." Most of poems by W. B. Yeats.

Contents of Part II:

- The poet reproves
- Who goes with Fergus
- Thou art like starlight
- The shepherdess
- The old men admiring
- The poet hears
- The countess Cathleen
- The falling of leaves
- To a child dancing
- An evening falls

item 189. ***Collection of nine songs, no title, date, or place.***

Additional Note

This folder contains both the original mastersheets and a blueprint copy. 37 pp.

Contents:

- The lark in the morning
- The turtle dove
- We've been awhile a-wandering
- Searching for the lambs
- Arise, arise
- An acre of land
- Brigg fair
- The pretty maiden
- Greensleeves

item 190. **Collection of nine songs: no title, date or place.**

Additional Note

This folder contains a blueprint copy of these songs, 40 pp. Several also appear in item 189.
Contents:

- O, no, John
- The turtle dove
- Brigg fair
- Early one morning
- Searching for lambs
- Gently, Jonny, my jingalo
- The cuckoo
- Six dukes went a fishing
- The little beggerman

item 191. **Late Middle English Songs, arranged by John Edmunds.**

Additional Note

Spiral -bound (wire) notebook containing the following songs in the hand of John Edmunds. Some pieces dated 1948.
Contents:

- Westron wynde (two versions)
- Alas, what shall I do
- Mistress mine
- Ah, the sighs
- Pastime with good company
- Though some say
- Adew, my hartis lust
- Nowell, nowell
- Alas, departing is ground for woe
- Where should I express
- Hail God's son
- Nowell, nowell (different version)
- Go, heart, hurt with adversity
- Agincourt

item 192. **Madrigals and a canon. Dated London, March and April, 1976.**

Additional Note

Autograph copies. Contents:

- Gibbons, Orlando: The sun, the season.
- Johnson, Robert: Hard by a hill.
- Byrd, William: Young shepherd
- Anonymous: canon
- Anonymous: In my end is my beginning
- Martin, Richard: Change thy mind
- Morely, Thomas: Sleep, slumbering eyes.

item 193. **Songs (1935-1960), for Dorothy Renzi.**

Additional Note

Notebook with drafts of songs in the hand of John Edmunds.
Contents:

- Why cans't thou not as others do
- Though you are in your shinning days
- Chaconne (revised)
- Pavan

Part IX: Miscellaneous notebooks with little or no music.

- item 194. **Scrapbook containing information about Christmas carols. Large scrapbook, blue cover with the inscription "Scrap Book," binding: string.**
- Additional Note**
- Inscription: "Scrapbook begun 31 August 1963, Sausalito."
Contents: copies of music, hand-written notes, lists, etc.
- item 195. **Bound scrapbook containing information about the Child ballads. Yellow cover.**
- Additional Note**
- Inscription: "John St. Edmunds, London, 1970."
Contents: copies of music, texts, notes, lists, etc.
- item 196. **Bound notebook containing texts of carols.**
- Additional Note**
- Inscription: "Carol texts, mostly by Beatrice [Quickenden].
Some texts by other hands." Dated, March, 1966.
- item 197. **Songs written [printed] in America, 1765-1830.**
- Additional Note**
- Two (2) bound notebooks containing texts, lists, etc.
Inscription: John Edmunds, American Collection, New York Public Library."
Remarks: These notebooks are labeled "B" and "C". Volume "A" is lacking.
- item 198. **Songs in History. Religious, narrative, amorous, trivial, political, and martial. Collected and set for solo voice and keyboard by John Edmunds. The texts edited and in some places devised by Beatrice Quickenden. November, 1966.**
- a. **Bound notebook containing song texts. Pasted to the back cover is a letter explaining the nature of this proposed project.**
- b. **Hardbound photocopy of song texts, unpaginated.**
- item 229. **Housman scrapbook #3: Spiral-bound photocopy of various critical works having to do with A. E. Housman, including excerpts from The confines of criticism (ed. by John Carter), Robert Hamilton's Housman the poet, Percy Withers' A buried life, George L. Watson's A. E. Housman: A divided life (complete), and F. R. Leavis' "Re: 'Wake, the vaulted shadow shutters.'" Various paginations.**

Part X: The Major Epoch of English Song (1940-1985).

***The Major Epoch of English Song (1940-1985)*, issued in 12 volumes. *The Seventeenth Century from John Dowland to Henry Purcell*.**

A collection of some three hundred Elizabethan and Jacobean ayres: songs from the masques and plays with realizations of the basses; Florid songs and songs from the Interregnum and the Restoration. Transcribed and edited by John Edmunds. [This title is taken from *Prospectus to the series*].

Additional Note

Remarks: *The Major Epoch of English Song* is the magnum opus of John Edmunds, a project which he worked on for many years. This collection contains the mastersheets of all 12 volumes as well as spiral-bound Photocopies. It is evident that Mr Edmunds was still revising *The Major Epoch* at the time of his death. The following pages contain a general foreword to the series which is dated October, 1986, just two months before he died. (Folder 199 contains this foreword and another dated "London, October, 1973").

item 199: **Foreword (1986 version) to The Major Epoch series: Major Epoch of English Song**

Foreword

Additional Note

If the solo song in the English seventeenth century is to be presented as one of the major song literatures of the world, there are a number of hurdles that must be surmounted. Firstly, the texts must be acceptable verse. There can be no insistence on poetry, only a reasonable standard of rhyme and the exclusion of doggerel.

One of the great repositories of material which can be turned into song is the huge literature of Elizabethan keyboard music, much of it in dance forms such as the pavan, the galliard and the alman; to this can be added the extensive lute music and the rich repertoire of music for consort. In transforming these dances into songs, one is following the custom of John Dowland, Thomas Campion and many other composers of the period.

The verse for the new songs comes from a number of anthologies drawn from seventeenth-century lyric poetry, among them those of A. H. Bullen, Norman Ault and more recent collections of John Wardroper and John Cutts. I have relied on the transcriptions of these editors for many of the new texts, and have made alterations in their transcriptions when the exigencies of the musical line required it. In no case have I altered a first-class poem, confining my changes to a wide array of agreeable verse. In the second half of *The Major Epoch*, particularly in the case of Henry Purcell, many of the texts have had to be replaced. Sylvia Townsend Warner characterized these texts by and large as "frigid balderdash" --an apt description of most of Thomas D'Urfey's lyrics --and many splendid songs have been saved by replacing the texts of such wonderful melodies as "From the Brow of Richmond Hill" with more agreeable lyrics. In the case of John Blow, some of his keyboard pieces have been turned into beautiful songs by adding the words of Rochester's lyrics.

The entire collection, with its range from the private and personal intensity of Dowland to the public and heroic statements of Henry Purcell's solo cantatas --such as the *Epicedium on the Death of Queen Mary*, is intended to be performed under current recital conditions with piano. The use of obsolete instruments such as the lute or the harpsichord is intended nowhere. The decisiveness with which Mozart gave up the harpsichord for the fortepiano was not due to his having found the perfect instrument, only one which was a great improvement on the older instrument. The modern concert grand piano is infinitely more sensitive and responsive to the piano than the fortepiano, and there can be no excuse for returning to the fortepiano. Just so, the modern piano is a far better medium for performing the lute ayres than the lute. A pianist with ten fingers to render the customary several lines of counterpoint is better able to give an adequate account of the independent lines than a lutenist with four fingers at his disposal for the task.

My idea is that these songs should take their place alongside the *lieder* of Schubert and Schumann and the *melodies* of Fauré; and Debussy as part of the singer's standard range of literature.

Just as in the case of the lyrics I have relied on the work of many scholars, so in the transcription of the keyboard part have I relied on the word of many editors of virginal and lute music, from Barclay Squire and Fuller Maitland to Edmund Fellowes, Peter Warlock and more recent editors such as David Lumsden, Brian Jeffery and Masakata Kanazawa. All are duly acknowledged.

In the second half of *The Major Epoch*, the keyboard parts are realizations of the continuo part, and all are my own. Purcell has suffered more than any other English composer from realizations that are no more than manipulations of clichés. The realization should be composed with a due regard for imitation, the echoing or anticipating of motives in the bass and vocal line, and rhythmic interest. The realization must be composition; it cannot be a mere concretion of formulae.

The Major Epoch of English Song attempts to cover an incredibly rich repertoire of music, and it can only be accomplished finally by a team of enlightened editors inspired by the melodic and rhythmic vitality of this immense literature. Every song must be tested in recital. The end result of such a cooperative effort should surely be a revolution of extraordinary value. The present work, then, is no more than a beginning, and no doubt many of my solutions to the problems will be found unsatisfactory and will be improved by the many suggestions of fine scholars who are also gifted creative musicians.

John Edmunds

October 1986

item 200.

[*The Major Epoch. Prospectus to the series*].

Additional Note

Contents:

a. **Spiral-bound, Photocopy of the *Prospectus*. The title page was added in 1985, but the remainder of the volume was prepared in 1972:**

e. Folder containing typescript Foreward to the revised edition, letters, and other notes, all of which pertain to this volume.

[*The Major Epoch*, volume 2].

Additional Note

Contents:

Additional Note

item 203.

[*The Major Epoch*, volume 3].

Additional Note

Contents:

a. *Anthony Holborne. Twenty-one new ayres.* Transcribed for solo voice and piano from compositions written originally for solo lute, bandora, or instrumental consort, with texts derived from contemporaneous printed and manuscript sources. Freely adapted to the music by John Edmunds.

Additional Note

Spiral-bound photocopy, 106 pp. London, 1973. For the mastersheets of this volume, see item 213.

List of songs: III. ANTHONY HOLBORNE

Additional Note

Twenty-one ayres with new texts adapted to pieces written originally for lute, bandora or consort.

item 204.

[*The Major Epoch*, volume 4].

Additional Note

Contents:

a. *John Bull, Thomas Morley, Giles Farnaby, and others.*

Twenty-four new ayres. Transcribed for solo voice and piano from compositions originally written for solo lute, virginals, instrumental consort, or other media, with texts derived from contemporaneous printed and manuscript sources. Freely adapted to the music by John Edmunds. London, 1973, 131 pp.

For the mastersheets of this volume, see item 213.

Additional Note

One folder containing a bound volume entitled "Addenda to volume 4, contrafacta. Dated, 1977." Also a typescript introduction to the revised volume, and 34 pp. of music in the hand of John Edmunds for the revised edition, dated December 14, 1977.

NOTE: In volume IV, # 7 ("Damon, as thou cam'st this way") has been replaced with "I loved a lass, a fair one" (words by George Wither, music by William Byrd), and there is now an addendum consisting of the following seven ayres:

Additional Note

item 205.

[*The Major Epoch, volume 5*].**Additional Note**

William Shakespeare. One hundred lyrics and lyrical passages from the plays and poems. Set to music by Robert Johnson, Thomas Morley, etc.; also to traditional tunes and pieces for keyboard, lute or consort by Giles Farnaby, John Dowland, Anthony Holborne, etc. Adapted by John Edmunds. Revised edition, San Francisco, 1984, 421 pp.

Remarks: This collection of one hundred songs of Shakespeare underwent a lengthy period of development. We find in this collection a number of editions, one with 10 songs, a second with 24 songs, another with 32 songs, another with 36 songs, and two separate volumes with 39 and 40 songs respectively. In these various editions, Mr. Edmunds would keep some songs, discard some, and add as he saw fit. For example, in the edition of 10 songs he wrote in the Foreword: "The ten songs that make up this group are all from the early version of *Twenty-four Songs of Shakespeare (1971)*... Beginning in 1980 I began to add to the collection,...first eliminating about half of the original number, ... after more than four years work, the Shakespeare songs now number about 100. ...In the decade and a half since the music contained in this volume was copied, my ideas of metre and rhythm have altered in many respects..." The edition with 100 songs is very scarce, only a few spiral-bound Photocopies having been made.

For mastersheets of the earlier editions, not the 100 songs, see item 213.

Contents:

- a. Edition with 10 songs. Spiral-bound photocopy, 93 pp.
- b. Edition with 24 songs. Spiral-bound photocopy dated London, 1971, 100 pp.
- c. Edition with 32 songs. Typescript introduction (16 pp.) and 130 loose leaves of music, photocopies.
- d. Edition with 36 songs. 115 loose leaves, photocopies.
- e. Edition (two volumes) with 39 and 40 songs respectively. Spiral-bound, autograph copies of the music.
- f. Folder containing miscellaneous notes by Mr. Edmunds relating to the editions.

Index of volume 5

Additional Note

(The index of Shakespeare songs on the following pages is taken from the edition of 100 compositions).

A thousand kisses wins my heart from me (*Venus and Adonis*)
 All that glisters is not gold (*Merchant of Venice*)
 And let me the canakin clink, clink (*Othello*)
 And will he not come again? (*Hamlet*)
 Be not afeard; the isle is full of noises (*Tempest*)
 Beauty is but a vain and doubtful good (*Passionate Pilgrim*)
 Beauty, Truth and Rarity (THRENOS) (*Phoenix and Turtle*)
 Blow, blow, thou winter wind (*As You Like It*) (Bull, Dallying Alman)
 Blow, blow, thou winter wind (*As You Like It*) (Bull, French Alman)
 But shall I mourn for that, my dear? (*Winter's Tale*)
 Childe Rowland to the dark tower came (*King Lear*)
 CLEOPATRA (cf. The barge she sat in...) (*Anthony and Cleopatra*)
 Come away, come away, death (*Twelfth Night*)
 Come unto these yellow sands (*Tempest*)
 Crabb'd age and youth cannot live together (*The Passionate Pilgrim*)
 Do but note a wild and wanton herd... (THE SWEET POWER OF MUSIC) (*Merchant of Venice*)
 Doubt thou the stars are fire (*Hamlet*)
 Fair is my love (*The Passionate Pilgrim*)
 Farewell, my dear heart, since I must needs be gone (*Twelfth Night*)
 Fear no more the heat o' the sun (*Cymbeline*)
 FIDELE (cf. With fairest flowers...) (*Cymbeline*)
 Fie on sinful fantasy (*Merry Wives of Windsor*)
 Flout 'em and clout 'em (*Tempest*)
 Flower of this purple dye (*Midsummer Night's Dream*)
 From the east to western Ind (*As You Like It*)
 Full fathom five thy father lies (*Tempest*)
 Full merrily the humble bee (*Troilus*)
 Gamut I am (*Taming of the Shrew*)

Gentle breath of yours (*Tempest*)
Give me my Romeo (JULIET OF ROMEO) (*Romeo and Juliet*)
Good friend, for Jesus' sake forbear (Shakespeare's epitaph)
Hark, hark! the lark (*Cymbeline*) (Johnson?)
Hark, hark! the lark (*Cymbeline*) (Farnaby)
He that has and a tiny little wit (*King Lear*)
Here's flowers for you (*Winter's Tale*)
Honor, riches, marriage, blessing (*Tempest*)
How should I your true love know (*Hamlet*) (Collard, Byrd, Cutting, "Walsingham")
How should I your true love know (*Hamlet*) (Holborne)
How sweet the moonlight sleeps (*Merchant of Venice*)
I am gone, sir, and anon, sir (*Twelfth Night*)
I know a bank where the wild thyme blows (*Midsummer Night's Dream*)
If a hart do lack a hind (*As You Like It*)
If music and sweet poetry agree (*The Passionate Pilgrim*)
If music be the food of love (*Twelfth Night*)
If she be made of white and red (*Love's Labor's Lost*)
In such a night as this (*Merchant of Venice*)
In sweet music is such art (*Henry VIII*)
It was a lover and his lass (*As You Like It*) (Morley)
It was a lover and his lass (*As You Like It*) (Holborne)
Jog on, jog on the footpath way (*Winter's Tale*)
JULIET OF ROMEO (cf. Give me my Romeo) (*Romeo and Juliet*)
Lawn as white as driven snow (*Winter's Tale*)
Lo, here the gentle lark (*Venus and Adonis*)
Look, love, what envious streaks do lace...(*Romeo and Juliet*)
Look, what your soul holds dear (*Richard II*)
Nero is an angler in the Lake of Darkness (*King Lear*)
Now the hungry lion roars (*Midsummer Night's Dream*)
O but they say the tongues of dying men (*Richard II*)
O heart, heavy heart (*Troilus and Cressida*)
O mistress mine, where are you roaming? (*Twelfth Night*)
O Sun, Burn the great sphere (*Anthony and Cleopatra*)
On a day, alack the day (*Love's Labor's Lost*)
Our revels now are ended (*Tempest*)
Over hill over dale (*Midsummer Night's Dream*)
ROMEO LIKENS JULIET'S EYES TO STARS (cf. What if her eyes...) (*Romeo and Juliet*)
Roses, their sharp spines being gone (*Two Noble Kinsmen*)
Round about the couldron go (WITCHES' SONG) (*Macbeth*)
She never told her love (*Twelfth Night*)
Sigh no more, ladies, sigh no more (*Much Ado About Nothing*)
Sleepest, or wakest thou, jolly shepherd (*King Lear*)
Subtle as Sphinx, as sweet as musical (*Love's Labor's Lost*)
SWEET POWER OF MUSIC, THE (cf. Do but note...) (*Merchant of Venice*)
Swithold footed thrice the world (*King Lear*)
Take, O take those lips away (*Measure for Measure*)
Tell me, where is Fancy bred?(*Merchant of Venice*)
That Lord, that counsell'd thee (*King Lear*)
That sir which serves and seeks for gain (*King Lear*)
The barge she sat in, like a burnished throne (CLEOPATRA) (*Anthony and Cleopatra*)
The benediction of these covering flowers (*Cymbeline*)
The fire seven times tried this (*Merchant of Venice*)
The fox, the ape, the humble bee (*Love's Labor's Lost*)
The man that hath no music in himself (*Merchant of Venice*)
The master, the swabber, the boatswain and I (*Twelfth Night*)
The ouzel cock so black of hue (*Midsummer Night's Dream*)
The raging rocks and shivering shocks (*Midsummer Night's Dream*)
The woosel cock (cf. The ouzel cock...)

Then is there mirth in heaven (*As You Like It*)
THRENOS (cf. *Beauty, Truth and Rarity*) (*Phoenix and Turtle*)
Time's glory is to calm contending kings (*Lucrece*)
Tired with all these, for restful death I cry (Sonnet 66)
Tomorrow and tomorrow and tomorrow (*Macbeth*)
Under the greenwood tree (*As You Like It*)
Up and down, up and down (*Midsummer Night's Dream*)
Was this fair face the cause...(*All's Well that Ends Well*)
What if her eyes were there...(ROMEO LIKENS JULIET'S EYES TO STARS) (*Romeo and Juliet*)
When daffodils begin to peer (*Winter's Tale*)
When daisies pied and violets blue (*Love's Labor's Lost*)
When icicles hang by the wall (*Love's Labor's Lost*)
Where should this music be? (*Tempest*)
Where the bee sucks (*Tempest*)
While you here do snoring lie
Who is Silvia? (*Two Gentlemen of Verona*) (Farnaby)
Who is Silvia? (*Two Gentlemen of Verona*) (Jones: see Preface)
Why, let the stricken deer go weep (*Hamlet*)
Will you buy any tape (*Winter's Tale*)
WITCHES' SONG (cf. *Round about the cauldron go*) (*Macbeth*)
With fairest flowers, while summer lasts (*Cymbeline*)
You spotted snakes with double tongues (*Midsummer Night's Dream*)
You sun-burn'd sicklemen (*Tempest*)
You that choose not by the view (*Merchant of Venice*)

item 206. [*The Major Epoch*, volume 6].

Additional Note

Ben Jonson, John Fletcher and other authors of stage works. Twenty-four lyrics from plays and masques, the music freely adapted from compositions for various media by Giles Farnaby, John Marchant, Anthony Ferrabosco II, Edmund Hooper. Robert Johnson, Tomas Mace, Thomas Campion and others. Spiral-bound Photocopy, 131 pp.; dated 1973. For the mastersheets, see item 213.

item VI. **Twenty-four lyrics of BEN JONSON, JOHN FLETCHER and other dramatists; with contemporaneous music for lute, keyboard, etc., adapted to the texts.**

Additional Note

item 207. [*The Major Epoch*, volume 7].

Additional Note

Henry Lawes and others. Twenty-four flourid and early continuo songs. Transcribed by John Edmunds. Revised edition, San Francisco, 1984, 134 pp.
For the mastersheets, see item 213.
Contents:

a. **Spiral-bound, Photocopy, 134 pp. No place or date. Title page and introduction are lacking.**

Additional Note

item 208. [*The Major Epoch*, volume 8].

Additional Note

John Blow and Henry Purcell. Twenty-four songs adapted mainly from instrumental pieces with texts from contemporaneous sources. For the mastersheets, see item 213.

a. **Spiral-bound, Photocopy, 83 pp. No place or date. Title page and introduction are lacking.**

Additional Note

item 209. [*The Major Epoch*, volume 9].

Additional Note

Henry Purcell. Twenty-four transformations, or contrafacta, from instrumental pieces with texts from contemporaneous sources. For the mastersheets, see item 213.

a. **Set of loose Photocopyleaves, 96 pp. No place or date. Title page and introduction are lacking.**

Additional Note

NOTE: In Volume IX, # 4 ("In praise of music" (Wm. Strode)) has been revised.

b. ***The Apollonian age of English song*. Hardbound ozalid of 29 transcriptions of Purcell contrafacta, 111 pp., 32 pp.**

Additional Note

item 210. [*The Major Epoch*, volume 10].

Additional Note

Henry Purcell. Twenty-one songs with the original texts replaced with other contemporaneous texts, and with new realizations of the bass. For the mastersheets, see item 213.

a. **Spiral-bound photocopy, 78 pp. No place or date. Title page and introduction are lacking.**

Additional Note

item 211. [*The Major Epoch*, volume 11].

Additional Note

Henry Purcell. Twenty-one duos set as solo songs, many with new texts derived from contemporaneous sources. For the mastersheets, see item 213.

a. **Spiral-bound photocopy, 84 pp. No place or date. Title page and introduction are lacking.**

Additional Note

item 212. [*The Major Epoch*, volume 12].

Additional Note

Henry Purcell. Twenty-four songs and solo cantatas with the original texts and new realizations of the bass. For the mastersheets, see item 213.

a. **Spiral-bound, Photocopy, 127 pp. No place or date. Incomplete title page; no introduction.**

Additional Note

item 213. [*The Major Epoch*, volumes 1-12; mastersheets].

Additional Note

One (1) archival box containing the mastersheets to all twelve volumes of the series. For information concerning the specific volumes, see items 200-212.

item 214. [*The Major Epoch, Appendix*].

Additional Note

Appendix volume to the Major Epoch of English Song. Twenty-four Elizabethan lute ayres transcribed from the tablature with introductions, etc., from contemporaneous lute and keyboard sources.

Contents:

a. Mastersheets on onion-skin paper, 128 pp. No place or date. Title page and introduction are lacking. APPENDIX: TWENTY-FOUR ELIZABETHAN LUTE AYRES transcribed from the tablature, with introductions, etc., from contemporaneous lute and keyboard sources.

Additional Note

b. Elizabethan ayres. Trans. by John St. Edmunds, 1940. [Title information from spine] Hardbound manuscript of transcriptions of lute tablature by Edmunds from the Folger Shakespeare Library's collection.

Additional Note

item 215. [*The Major Epoch, miscellaneous mastersheets*].

Additional Note

This folder contains a substantial number of mastersheets which were in an envelope bearing the inscription by Mr. Edmunds, "Transpositions and miscellaneous removed from all the volumes (some misplaced)." About 175 leaves. Probably assembled by Mr. Edmunds in May, 1983.

item 216. [*The Major Epoch, miscellaneous transcriptions and texts*].

Additional Note

Contents:

Folder 216a, series of transcriptions, photocopies, stapled together with a blue cover.

Additional Note

These pieces are supplements to vols. 4, 5, and 12. Dated August and September, 1983. The back of the front cover has a memorandum about the use of these pieces. About 40 pp.

Folder 216b, series of songs, photocopies, loose leaves, which seemed to be addenda music to the several Purcell volumes in *The Major Epoch*.

Folder 216c, typescript texts with the inscription: "Texts for ayres by John Dowland, Robert Jones, and Thomas Campion." About 50 leaves.

Folder 216d, addenda to various volumes of *The Major Epoch*, but these were not specified by Mr. Edmunds. Mastersheets and photocopies, about 40 leaves.

Folder 216e, manuscript paper book with transcriptions of various pieces from *The Major Epoch*, about 24 pages.

Part XI: Miscellaneous materials that came with the John Edmunds Papers.

- item 217. **Smith, Carleton Sprague, 1905-**, A series of 36 lectures on the topic *Music in America*, given at New York University, Washington Square, 1958.
- Additional Note**
- Contents:
- Mimeographed outlines of each lecture together with some notes taken by Mr. Edmunds when he attended the course. About 150 leaves.
- item 218. **Hurd, Peter.** This folder contains blueprint copies of English songs made by Peter Wyeth Hurd. Virtually all of these transcriptions lack dates, but they seem to have been made in the early 1970s. About 75 leaves.
- item 219. **Cleves, John** [pseudonym for John Edmunds]. Early essays.
- Additional Note**
- A series of brief literary essays in the hand of John Edmunds written in 1938 on onion-skin paper.
- a. "An introduction to Gertrude Stein," 14 leaves. Dated: July, 1938.
 - b. "Edith Sitwell," 10 leaves. Dated: July, 1938.
 - c. "Certain aspects of intellect and erudition in modern literary criticism," 9 leaves. Dated: November, 1938.
 - d. "On The Waste Land," 10 leaves. Dated: July, 1938.
 - e. "The pre-analytical judgement in literary criticism," 13 leaves. Dated: November, 1938 with the annotation "This is a very poor thing."
 - f. "An approach to surrealism," 10 leaves. Dated: July, 1938.
 - g. "The literal temper," 9 leaves. No date.
- item 220. **Sandison, Edmund** [pseudonym for John Edmunds]. Brief essays.
- Additional Note**
- A series of brief literary essays by John Edmunds. Typescript originals all inscribed "3 Nevers Square, London," no date.
- a. "Robert Bridges," 3 leaves.
 - b. "Some of John Clare's animals," 3 leaves.
 - c. "On Andrew Young," 3 leaves.
 - d. "John Betjeman," 4 leaves.
 - e. "Anne Ridler," 3 leaves.
 - f. "A picnic consisting of English place names," 5 leaves.
 - g. "On Piers Plowman," 3 leaves.
 - h. "Ruth Pitter," 3 leaves.
 - i. "The poetry of Madeline Gleason," 5 leaves.
- item 225. **Fux, Johann Joseph.** *Die Lehre vom Kontrapunkt*. Celle: Hermann Moeck Verlag, 1938.
- Additional Note**
- Hardcover edition of Fux' work given to John Edmunds by Alfred Mann (his collaborator in the translation of the work as *Steps to Parnassus*. Inscription on inside front cover reads: "To John St. Edmunds most cordially Alfred Mann October 31, 1939."
- item 226. **Thomas, Philip.** "The Road to Enharmonicism." Typewritten text of an article (with accompanying letter to Vera Edmunds from Mr. Thomas) about Thomas' friendship with Tibor Serly. 11 leaves with 1-page letter.

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- item 227. Heine, Heinrich. *Poems and ballads*, done into English by Robert Levy. Macmillan, 1914 [COMPLETE]. Excerpts from *H.H. - An interpretation* by B. Fairley, '54. *H. H. - Biography* by E. M. Butler, '56. *H. H. - Selected poems* ed. by B. Fairley. H. H. - Essay by Matthew Arnold. *Early love poetry of H. H.* William Rose '62. H. H. Biog. entry in *Encycl. Brit.*
- Additional Note**
- This item is a bound photocopy of several printed sources, apparently used by Edmunds in his Heine translation project. Various paginations; about 300 leaves total.
- item 231. Allison, Richard. *Psalmes of David in meter (1599)*. Hardbound photocopy of Allison's psalm-book, copied by Edmunds in London in 1968. This item includes a number of Edmunds' comments in pencil (on the versos of the printed pages).
- item 233. *Folk-songs, chanteys and singing games*: edited by Charles H. Farnsworth and Cecil J. Sharp. New York: H. W. Gray, [s.d.]. Hardbound copy presented to Edmunds by Lawrence Strauss in 1937.
- item 234. Haward, Lawrence. *Edward J. Dent: A bibliography*. Cambridge: [privately printed at the University Press for King's College], 1956. Hardbound (probably re-bound) copy inscribed "John Edmunds, NYC 1957." Some pencil notations (presumably by Edmunds) throughout.
- item 235. *The lawyer: From Six English folk-songs*. Freely arranged for unaccompanied chorus by R. O. Morris. London: Oxford University Press, 1929. Choral octavo owned by Edmunds.
- item 238. Bacon, Ernst. "Advice to music patrons." Reprinted article by Bacon, 13 pp. Dated in pencil: " ca. 1976 (?)".
- item 239. Sandison, Sofia. "Fair Japan." Mimeographed article, 5 leaves.
- item 240. Weston, Erica. [*Stories*]. Six leaves, handwritten, of stories written by Weston, apparently as a young child. Includes "The mistrery [sic] of the hunted [sic] house" and "Thunder."
- item 241. Tircuit, Heuwell. "Two solo violins in concert." San Francisco: *San Francisco Chronicle*, 5 February 1964. Review of a recital given by Cicely Edmunds and Harry Moulins. Folder includes the original newspaper clipping and a photocopy on acid-free paper.